TWENTY-EIGHT PAGES.

# THE NEW YORK DRAMATIC MIRROR

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WILTON LACKAYE AS SVENGALI.

## MIRROR INTERVIEWS.

*From a photo. by Falk.*

### Reginald De Koven.

It may sound like an Hibernianism, but it is none the less true, that most of our American composers, are Germans. I refer to operatic composers not to American song writers. Reginald De Koven, however, the composer of Robin Hood, is a genuine American. His ancestors on his father's side are well-known throughout the history of Connecticut from the time that Captain De Koven, of the English army, came to America in the seventeenth century and married the granddaughter of John Winthrop, the colonial governor of Connecticut.

The following interview will set forth how the present De Koven evolved from a *dilettante* song writer to his enviable position as a leading operatic composer.

"Were you addicted to music from the cradle?"

"Not any more so than other infants, I suppose, but my tastes early inclined toward music, and I began to receive musical instruction at the age of seven, but there was no intention of having me become a professional musician."

"Please outline your career."

"I was born in Middletown, Conn., on April 3, 1859. My father, Henry De Koven, was a clergyman of the Protestant Episcopal Church, who took up his residence abroad in 1872, and there prepared me for college. I entered St John's College, Oxford, in 1876, and took my degree three years later, being, as I was told, the youngest B. A. of the year. Before going to Oxford I studied piano playing under William Speidl, in Stuttgart. Later I took the professional course at the Stuttgart Conservatory, studying harmony and the piano under Dr. Lebert and Prof. Pruckner. Subsequently I studied harmony and counterpoint with Dr. Hauff at Frankfort, and from there went to Florence to study singing under Signor Vannucini, a well-known Italian master."

"When did you return to America?"

"About 1882, when I went into business in Chicago, as my family were opposed to my making music a profession. My first experience was in a bank, from which I emerged to chase the almighty dollar in the grain and stock-brokerage business. Incidentally I started a weekly called the *Rambler*, in 1884, which was originally a society journal, modeled on the London *Truth*. Afterwards when Harry B. Smith took charge of the *Rambler* it was run more on the lines of the comic weeklies. In 1885, after my marriage to the eldest daughter of ex-Senator C. B. Farwell, I entered the credit department of my father-in-law's firm, J. V. Farwell and Co. In 1887 I started a weekly paper called *America*."

"And did your business and journalistic duties leave you any time for music?"

"I worked all day, and gave vent to my musical proclivities in my leisure hours, often playing and composing all night. This nearly wound me up, and I came to the conclusion that I would give up business to devote myself entirely to musical composition. Meanwhile I made two trips to Europe, which made me loathe the drudgery of business routine more than ever. I had attained some success as a song writer as early as 1883, when Marjorie Daw was published, but I didn't venture on an operatic effort until some years afterward. My first opera, Cupid Hymen and Co., for which I wrote both the music and the libretto, was placed in rehearsal, but never performed, owing to the financial failure of the organization that was to produce it. The librettos of all my other operas, except The Algerian, were supplied by Harry B. Smith. The libretto of The Algerian was the work of Glen McDonough."

"Suppose you cite your operas in the order of their production."

"The Begum was produced by the McCaull Opera company in 1887. The Bostonians brought out Don Quixote in 1889, Robin Hood in 1890, and The Knickerbockers in 1892. J. M. Hill produced The Fencing Master in 1892, and The Algerian in 1893. Fred C. Whitney produced Rob Roy in 1894, and last Spring The Tzigane was brought out in New York by Lillian Russell."

"Are you at liberty to tell me anything about the opera you are at work on at present with Harry B. Smith?"

"Our present intention is to go to China for our surroundings. The production will be in the line of legitimate or rather up-to-date opera bouffe. If I should offer the public a typical Offenbach orchestration to-day they would simply hoot me. The orchestration of an opera bouffe nowadays has to be worked with as much care and elaboration as if it were intended for grand opera. Offenbach was too prolific to devote much time to perfecting the orchestration of most of his operatic productions. He made an exception in La Grande Duchess, which is generally considered to be the best opera bouffe ever written. There is a capital satire running through the piece, and the situations and not the incidents produce the fun."

"That, I suppose, is what you and Mr. Smith will aim to accomplish in your forthcoming opera."

"Yes. We will endeavor to supply a legitimate comic plot—that is, a plot that is comic in itself and not a plot that contains so little in the way of comic situations that all the 'fun' has to be interjected by the comedians. This sort of 'fun,' as you know, usually takes the form of topical songs, irrelevant specialties and general horse-play."

"Then you think that the term comic opera is a misnomer when used to designate what is nothing more than a musical farce-comedy?"

"The terms used to designate the lighter forms of opera have become exceedingly mixed, especially in this country. According to technical definition, the difference between grand and comic opera lies in the fact that in the one the musical numbers are connected by some one sort of the various forms of *recitative*, and in the other by spoken dialogue. The term of comic opera has in this country been wofully misused. Indeed, at the present day, almost anything in a dramatic piece with incidental music, no matter of what kind or class, is dubbed indifferently and inconsequentially a comic opera."

"How do they classify the lighter forms of opera abroad?"

"The French divide all works that are of the lighter order into opera comiques and opera bouffes. All works not suitable for production at the Opera Comique are included indiscriminately in the latter class. Surely there is a sufficient variety of terms by means of which one can differentiate with tolerable accuracy between the various kinds of opera, and if some basis of general agreement could be reached by which these various terms would be generally applied in the same way, taking the whole list of terms, a very accurate classification might be made of all existing operatic forms, and a fairly appropriate name given to each which would distinguish it from all other cognate forms. Thus Aida would be grand opera; Carmen, romantic or lyric opera; The Barber of Seville and those works which are usually known in France as opera comique could be justly termed light operas; works a little less serious in character, like La Basoche or The Chimes of Normandy, comedy operas; while works of the Gilbert and Sullivan class, as well as most of those known in Germany as operettas, would be correctly termed comic opera pure and simple."

"And where does opera bouffe come in?"

"All works where the comedy element would predominate over the musical one would come under the heading of burlesque or opera bouffe, and the class would include nearly all of Offenbach's works and most of those pieces now erroneously dubbed in America comic opera."

"To what do you attribute our lack of composers in this country?"

"That involves the question as to whether music as an admittedly universal art should in any case be bound down by the limitations of mere nationality. What we need is music in America and not American music. The one universal language of the world to-day is music. The language of sound has no country, no nationality. On the other hand it may be urged that the history of music will show that the best music has been written in those countries where the greatest amount of national feeling prevails, or to put the matter in other words music to be great must be in a sense national. The popular airs of a nation might be called the almost unconscious soul utterances of a people. They grow, they develop. One is tempted to state, as an axiomatic truth, that there can be no national music without a strongly marked and uniform national feeling. Such a feeling this country is as yet too young to have developed, and to this more than to any other reason it is due that we have little or no nationality in musical art and are so ready to assimilate what seems good to us in the work of foreign composers.

"Another reason for our lack of musical productions may well be the fact that this country is only just beginning to develop a leisure class. The development of musical taste among the people during the last ten years has gone hand in hand with the formation of the leisure class. It is national pride as well as national feeling that begets national art. France to-day is the centre of the art-producing world. That she is so is due largely to the fact that the French people would rather have French music, see French pictures and statuary, and go to the theatre to hear French plays, than those of any other nationality. Such a national confidence in the national ability is undoubtedly an incentive, and stimulus to artistic effort. Perhaps this is what music in this country most needs to-day.

"In every other branch of science, art and industry save music we have, as a nation, equaled if not surpassed the achievements of other peoples, and the very variety of the elements which are now forming the American nation would argue in favor of the possibility of the development of a school of music which, by uniting the characteristics of many peoples, might in time develop into something broader, stronger, fresher and more spontaneous than anything the world has seen hitherto. As a people, to-day, we have an eminently original inventive and constructive faculty. This is strongly marked, and when the rapid, civilizing, developing processes which we are undergoing at the present time shall have given us more leisure, and shall have broadened our perceptions to the extent of enabling us to see in the cultivation of the arts one of the noblest fields for the exercise of human energy, we may yet see the American composer take a place in the world of music commensurate with the position that workers in other fields have already attained."

"Don't you think that Robin Hood is the best opera you have composed so far?"

"No; the score of The Algerian is my favorite although the public prefer Robin Hood. Apropos of Robin Hood, I must tell you what happened to me in a Buffalo barber-shop. The barber was very inquisitive and loquacious. After he had found out that I was in some way associated with the production of The Fencing Master in Buffalo, the conversation took the following turn:

BARBER—Do you sing?
DE KOVEN—No.
BARBER—Do you blay in der orchestra?
DE KOVEN—No.
BARBER—Vot do you do?
DE KOVEN—I write music.
BARBER—Vot kind of moosic?
DE KOVEN—Operas. Did you never hear Robin Hood?
BARBER—No; I never heerd Roppin Hoot, but I know dot song, "Ven der Roppins Nescht Agin," und I supbose dot comes from der opera.

"How long have you been writing musical criticisms?"

"I first wrote articles about music and musical performances for America. Then I did musical criticisms for a while for the Chicago *Post*. Since 1891 I have written musical critiques for the New York *World*, and for several years I conducted a department of music and drama in *Harper's Weekly*."

"Doesn't your journalistic work take up a good deal of your time?"

"Not so much as you might think. I enjoy it. Otherwise I should not do it."

"What do you think of the musical criticisms in the American press?"

"I think we have many competent critics especially in the larger cities. There is a class of critics who constantly harp on the word 'reminiscent.' As there are only thirteen absolute sounds in the octave all music must necessarily be more or less 'reminiscent.' But apart from that fact, it is well established that the greatest composers have been imitative in the sense that they have absorbed and adapted themes and melodies from their predecessors. Music, like every other art, is subject to the perfecting process of evolution, and it would be manifestly absurd for an operatic composer to claim that he has not been influenced in some measure by the musical methods of others. Otherwise he would have to spend a lifetime in discovering for himself what others have discovered and improved before him. After writing The Begum I spent some time at Vienna as the pupil of Richard Genée. One of his musical maxims was that a good find properly used is quite as creditable to any composer as a good invention. And I, for my part, claim that all composers are imitative in the sense that they write music in the manner and style of some musical school. Their originality consists in ultimately developing thereby a style and manner of their own. Plagiarism consists in appropriating the matter—not in following the manner and methods of other composers."

Then Mr. De Koven sat down at the piano and proved to me how Wagner, perhaps unconsciously, reproduced the strains of "The Last Rose of Summer" in Elsa's balcony song in Lohengrin. He also demonstrated that Sir Arthur Sullivan had frequently helped himself to and improved on folk songs, hymns and melodies of every description. Mr. De Koven remarked incidentally that if you should tell a writer that his style is like Macauley's he would probably feel flattered, and that if you were to tell a composer that his style reminded you of Sullivan he would no doubt feel aggrieved. And there you are.

A. E. B.

## A GREAT MEDIUM.

A writer in *Printers' Ink* said last week to the editor of that unique publication:

"As there are no greater purchasers of toilet soaps, perfumery, patent medicines, clothing and other advertised articles than the members of the theatrical profession, one would think they must be a desirable class of people for advertisers to appeal to, and that by this time an article on the proper mediums to employ for that purpose would have appeared in *Printers' Ink*. Such an article, however, has not thus far, I believe, been published in the Little Schoolmaster, and I would therefore suggest that when any of your writers have the time to spare they make a study of the various organs of the profession with a view to preparing an article on that subject.

"In order that you may realize the importance of at least one theatrical journal, I will state that THE DRAMATIC MIRROR, published and edited by Harrison Grey Fiske, the journalist and dramatist, has a larger staff of correspondents than any other daily or weekly newspaper in the United States, each issue containing the latest theatrical intelligence from about 600 American cities and towns."

## WHAT MR. FORD DID SAY.

THE MIRROR'S correspondent at Frankfort, Ky., recently interviewed Thomas B. Ford, of that city, regarding the published statement that Franklin Fyles' play, The Governor of Kentucky, written for W. H. Crane, is an infringement on Mr. Ford's piece, entitled The Governor's Daughter.

"Yes," said Mr. Ford, "I have seen in various papers that I accused Mr. Fyles of plagiarism and that he had obtained his ideas from The Governor's Daughter.

"I wish to say that I have been misquoted. I never made such a charge. What I did say, however, was that I sent my play to New York and a month later it was returned to me. Shortly after The Governor of Kentucky was written for Mr. Crane, I was informed that in substance it resembled my play, and I merely remarked that it was certainly a singular coincidence.

"I shall look further into the matter, and if I find that my rights have been infringed I shall take such action as may be necessary to protect them."

## DANIEL FROHMAN DENIES THE RUMOR.

Daniel Frohman denies the rumor that he intends to move to the Garrick Theatre with the Lyceum stock company. To a MIRROR man he said:

"There is absolutely no foundation for the report. There is no immediate prospect of the Lyceum being demolished, and there is plenty of time in which to find another house.

"I have not quite decided as to when I shall revive The Prisoner of Zenda. It will depend altogether on the success of The Benefit of the Doubt. Some people think it poor policy to revive a play, no matter how successful it has been; but surely it is wiser to revive a play that one knows by practical experience is what the public wants than to court failure by providing a new play in which we ourselves have no confidence. Will Mr. Sothern object to the revival? Certainly not. He has promised to come and rehearse the company in the piece."

## MINNIE PALMER IN NEW YORK.

Richard Golden, Frances Rosseau, Will Wilson, Richard Gorman, Mamie Carleton, Jennie Dickerson, W. Walsh, Katherine Dixon, and Adams Sisters, have been engaged for Minnie Palmer's School Girl company, which will open at Syracuse on Dec. 23, under the management of the H. J. Taylor Exchange.

Miss Palmer arrived in New York last Thursday on the *Majestic* after an absence from this country of almost four years, during which time she has played almost continuously in London and the British provinces. Her new play is an elaboration by Messrs. G. M. Cohen and Maurice of an old English farce, The Little Rebel. The tour here will last about six months, when Miss Palmer intends to return to England. If the Aronsons do not produce Gentleman Joe at the Bijou, this city, Miss Palmer will present The School Girl there on that date.

## MR. MINER AND THE HOLLANDS.

The Holland brothers will be managed next season by H. C. Miner and Joseph Brooks, the actors' contract with the managers beginning on Sept. 1.

"Up to that time they are their own masters," said J. Charles Davis when seen by a MIRROR man. "They will also be in the star production next Spring of The Rivals and I presume will rest until that time. They will have a new play next season."

## STOPPED THE PIRATES.

T. Daniel Frawley has done much to discourage play piracy in the West since he became a Californian. Recently Mr. Frawley discovered a party of marauders in the vicinity of Los Angeles doing Caprice. He succeeded in stopping further performances, obtained the stolen manuscript and consigned it to the flames. Mr. Frawley says he proposes to do his best to squelch play stealing out that way in all cases.

## GOSSIP OF THE TOWN.

Florence Everett has been very successful this season with Louis James. She was recently entertained by Mr. and Mrs. James at their home in Kansas City.

A. V. Pearson's stock company will make an elaborate production of The Marble Heart.

The students of the American Academy of the Dramatic Arts will present two new plays, Dream Faces and The Ballad of Bouillabaisse, in the new Carnegie Lyceum next Friday evening.

Helene Lind, of The Ride for Life company, recently played the lead at short notice and gave satisfaction.

Mrs. Selby Tapsfield will close with E. E. Nickerson's comedy company on Wednesday and return to her home in Elmira.

John G. and Lizzie McDowell left A Cracker Jack company at Pullman, Ill., on Dec. 4.

The Galley Slave, seen at the People's Theatre this week, was staged under the personal direction of Willard Lee.

Ellen Vockey gave a dramatic recital, in costumes, on Wednesday at Chickering Hall, Boston.

Thomas Q. Seabrooke will try his new play, The Speculator, on Christmas Day.

Annie O'Neill will, of course, play the heroine in W. H. Crane's new play, The Governor of Kentucky.

Canary and Lederer will produce The Lady Slavey at the new Lafayette Square Theatre, Washington, on Jan. 13.

A new Parisian attraction is being got ready at the Casino. It is called The Cabinet de Neart, and consists of a dark room lined with mirrors, which gives some startling optical effects. It is a great success in Paris.

During the performance of Denise at the Empire last Wednesday afternoon Olga Nethersole fainted and the audience was dismissed. The actress had been rehearsing Carmen very frequently, and it is supposed she overtaxed her strength. The theatre was closed on Wednesday night, but Miss Nethersole was well enough to be able to continue on Thursday.

The World Against Her reopened season at St. Paul last week.

Most of Charles Frohman's companies will rest the week before Christmas.

News reached town on Thursday that The Derby Winner, A. H. Spink, manager, had closed the previous Saturday at Nashville, Tenn.

John Daly Murphy has been engaged for William Calder's production, Saved From the Sea.

The Commercial Travelers Club, two hundred strong, saw Neil Burgess in The County Fair at the Star Theatre last Tuesday night. The nobles of the Mystic Shrine made a second visit to this play on Thursday night. The visitors presented a large floral star and crescent to Mr. Burgess.

James Fanning Latham, the well-known theatrical lawyer of Chicago, has formed a co-partnership with Albert A. Harbaugh. Their offices are in the Stock Exchange Building, Chicago.

Lawrence Hanley will play the role of John Warfield in Manager Litt's production of The War of Wealth for the first time at the Christmas matinee to be given by Mr. Litt's company in St. Joseph, Mo.

The D'Ormond company, which is still playing in Illinois, has added The Red Locket and The Ironmaster to its repertoire.

Gallagher and West have arranged for a new farce for next season under the title of the one they are now playing, O'Hooligan's Masquerade. Joe Conlan and Alma Hearne have been engaged for their company, the latter succeeding Ida Russell.

THE MIRROR published 570 letters from out-of-town points last week.

Edmund Mortimer has signed with Hubert Labadie's Faust company in support of Marie Lozanger Labadie for heavies. Charles Hart and Olive Coolidge are recent additions to the company.

Annie Lewis, who was compelled to leave the cast of In Sight of St. Paul's, has gone to Thomasville, Ga., for a six months' rest. Miss Lewis is suffering from pulmonary trouble.

Eugene Presbrey is to join W. H. Crane on tour to direct the rehearsals of The Governor of Kentucky. Several new people have been engaged by Mr. Crane for this piece.

The Nichols Sisters and Charles A. Morgan, of A Baggage Check company, were entertained by friends in Wheeling, W. Va., recently.

Robert Downing opened in The Gladiator at the California Theatre, San Francisco, last week Monday, to the capacity. George Bowles reports that Mr. Downing's business in the West has been splendid.

Babette Rodney, formerly with David Henderson, has been engaged for Canary and Lederer's Lady Slavey company.

Two American girls have recently won triumphs in foreign countries. Eleanor Calhoun, of San Francisco, who is playing the heroine in Cheer, Boys, Cheer at Drury Lane, London, is credited with having achieved great success. Suzanne Keyser, of Philadelphia, was last month presented with a medal won over 300 competitors for entrance to the Comédie Française, the greatest stock company in the world and the most famous theatre in Paris.

Clara Lane showed surprising presence of mind at the Castle Square Theatre in Boston last week. She was playing Zerlina in Fra Diavolo, when, in the second act, some drapery caught fire from a candle. Miss Lane beat out the incipient conflagration with a towel, singing with all her might at the same time.

Tillah Wetling closed with Maurice Freeman in Hands Across the Sea on Saturday, and Nadine Winston has joined the company to play leads.

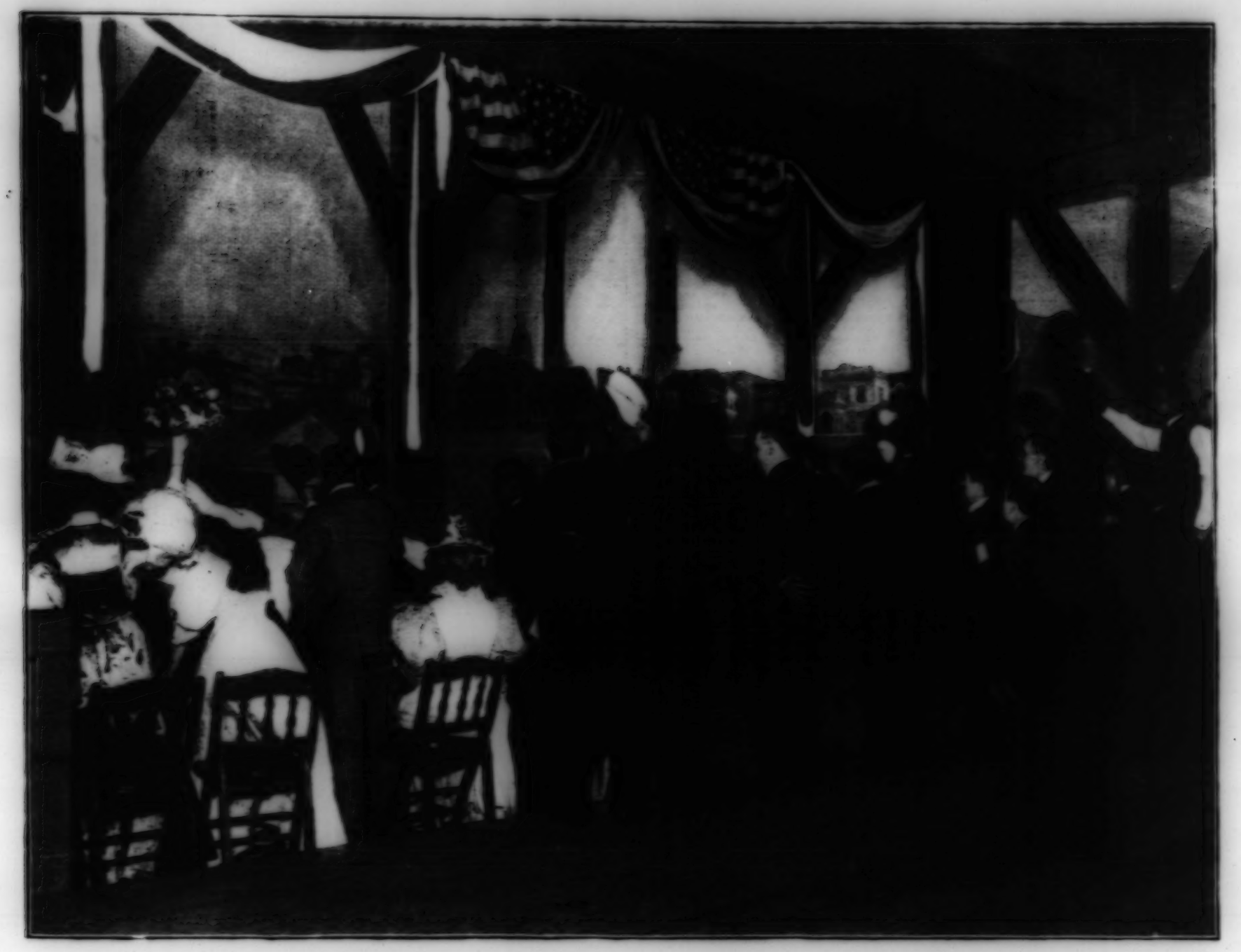
Mrs. May Moore, mother of Walter R. Moore, the property man of The Devil's Auction, who was recently killed in Texas, writes to THE MIRROR, thanking Manager Horton, of the Human Hearts company, for his kindness and interest during her bereavement. Mr. Horton collected a considerable sum for the assistance of Mrs. Moore from the companies playing in Kansas City.

Marie Henderson will not be Charles Rohlfs' leading woman during his coming tour. Mrs. Henderson could not come to any satisfactory arrangement with Mr. Rohlfs concerning the duration of his tour and so resigned.

Russell Bassett played the part of George Reynolds in the Naval Cadet at the matinee and evening performance on Dec. 7 at the Bijou, Brooklyn. W. A. Brady had been playing the part, but was too ill to appear.

A. L. Dolson writes of the continued success and big business of the J. H. Haverly's Minstrels on the Pacific coast at advanced prices. They will be in Denver Christmas week and will then play Henry Greenwall's entire Texas and Southern circuit.

## SCENES FROM CURRENT PLAYS.



AMERICAN THEATRE: A RUNAWAY COLT. ACT IV., SCENE 2—THE BASEBALL GAME.

From a flash-light photograph made especially for THE DRAMATIC MIRROR by Joseph Byron.

### WILTON LACKAYE AS SVENGALI.

The subject of the front-page illustration this week is Wilton Lackaye as Svengali. Mr. Lackaye's success in this role has greatly enhanced his reputation as one of the best character actors of the American stage. His portrayal of the hypnotizing musician shows careful study in every particular.

Mr. Lackaye's make-up is exceedingly clever. He looks the Svengali that Du Maurier described in Trilby to the very life. This is all the more remarkable considering that his features are not naturally of an Hebraic cast. His nose has to be amplified for every performance, and the long hair and pointed beard he wears are the result of an elaborate make-up.

Contrary to the general belief, however, he does not insert anything in the corners of his eyes to keep them pried open throughout the performance. His eyes are naturally prominent and he simply has trained himself to keep his eyelids as far apart as possible, which conveys the impression that his eyes are fairly bulging out of his head.

The effectiveness of his make-up alone would never have enabled Mr. Lackaye to make such a pronounced hit as Svengali. It is the artistic effectiveness of his character work that has lifted the Svengali he portrays above the theatrical conventionality of stage villains in general. And if imitation be the sincerest flattery Mr. Lackaye has been repeatedly flattered in that respect, as every one who has endeavored to enact Svengali since he first originated the character, so far as its reproduction on the stage is concerned, has followed closely in his histrionic footsteps. But all of his successors have suffered more or less by comparison with Mr. Lackaye in this particular role, although several of them had achieved wide reputation in other character parts.

It is said that Paul Potter, the dramatizer of Trilby, was enthusiastic over Mr Lackaye's Svengali after seeing him at one of the early rehearsals, and expressed himself as follows: "Lackaye doesn't play the part as the majority of stage villains would. There is nothing cringing about the villain. All through the play Svengali shows his superiority over those around him. When he says 'I am Svengali,' Lackaye is Svengali, and he is great."

Possibly a measure of Mr. Lackaye's triumph in the role is due to his actual belief in the power of hypnotism. His enthusiasm in this respect would seem to be genuine from the fact that he has selected a hypnotic play to inaugurate his stellar venture next season. The play is called Dr. Belgraf, and is the work of Charles Klein. Mr. Lackaye will assume the title-role in this piece, which will afford him the opportunity of doing some striking character work in the personation of a hypnotic doctor.

### A. B. DE FREECE AS A MANAGER.

A. B. De Freece expects to blossom forth very shortly as a New York theatrical manager. He is negotiating together with two other gentleman—this three forming a syndicate—with Oscar Hammerstein for the purchase of the Harlem Opera House. Mr. Hammerstein wants $900,000 for the theatre as it stands, and $300,000 of this would have to be paid spot cash down.

"I can raise the money readily enough," said Mr. De Freece to a MIRROR man. "Each of us is to give one-third and my $100,000 is ready. It all depends now on the arrangements Mr. Hammerstein is willing to make concerning the $800,000 balance, also as to whether he will let us have each evening in Harlem, for the vaudeville stage at the Opera House, the best of his people at Olympia. We think that would be a capital feature, and it would not interfere with the previous appearance at Olympia either. I shall be the acting manager of the Opera House for the syndicate, and although it will be my first experience in theatrical management I don't think I shall find it very difficult. My policy, of course, will be to secure only the best attractions, and those which have proved successful. I expect to know definitely in about a week."

Oscar Hammerstein, when seen, said he was negotiating with a syndicate represented by Mr. De Freece, but that it was too early to say yet if the sale would go through.

### THE BOSTON PLAYGOERS' CLUB.

The Boston Playgoers' Club has elected H. G. Johnson temporary chairman, and A. W. Vorse secretary. At the organizing meeting the chairman presented for consideration a constitution modeled upon that of the London Playgoers' Club, which was referred to a committee, consisting of H. G. Johnson, ex-officio; Dr. W. C. Winslow, A. W. Vorse, Emma Sheridan Fry. The club will probably be known as the Boston Playgoers' Club. It hopes to secure rooms for the organization in which would be kept on file the leading dramatic papers, and where in time valuable programmes and clippings might be collected. It is proposed to have refreshments at each meeting for the body as well as the mind. The dues will not exceed $10. Professional actors will be invited to the regular meetings. The matter of admitting professionals to active membership has been referred for decision to some future date.

### THE EDEN MUSEE'S ANNUAL MEETING.

The annual meeting of the stockholders of the Eden Musee American Company took place last Monday at the Musee on Twenty third Street. The following officers were elected:

President, Theodore Hellman; Secretary and Treasurer, George S. Lancon. Directors Theodore Hellman, George S. Lancon, W. L. Pomeroy, Edward Wasserman, E. Holbrook Cushman, C. de Grimm and Frederick Vieweg.

Mr. de Grimm will have exclusive charge of the artistic work of the Musee, deciding upon new groups as well as the rearrangement of those already in existence. Mr. Vieweg represents the estate of the late Count Kessler.

The stockholders approved the action of the old directors in permanently abandoning vaudeville, and decided to devote the Musee exclusively to wax works and music. They decided also to secure new groups.

### NOVEL BUT COSTLY ADVERTISING DODGE.

Chandos Fulton, apropos of his amusing reminiscence of Paulding, the bill-poster, in his interesting article under the title of "Why I Went Into Management," in THE CHRISTMAS MIRROR, tells the following story of a similar but not successful experience with another creditor: "I was not so successful in hypnotizing another bill collector. In order to create a sensation in the street—usually very quiet and lonesome after the stores had closed—and give *eclat* to the reopening performance, I secured through the courtesy of the manager of one of the big fashionable dry goods houses in the neighborhood the attendance of a number of carefully selected couples—the pick of the lot and guaranteed to be good looking, stylishly attired and not at all likely to be taken for deadheads, the escorts all agreeing to attend in evening dress.

"These couples went by direction to Brown and Mott's livery stable on West Twenty-third Street and came over to the theatre in carriages awaiting them there, pre-engaged by me for that purpose. The vehicular demonstration, I may say here, was a success, purposely blockading the street cars and attracting attention to the not yet popularly identified theatre. The carriages remained in front of the theatre during the evening and after the performance took the parties, who evidently appreciated the dignity of the ordeal, back to the stable. The livery stable collector was not so easily appeased as Paulding. He calmly waited for me to open one of the packages of greenbacks (?), so vexatiously exposed to his view, and pay his bill. His claim, fortunately, was not as large as Paulding's, and he was paid from the cash table in the box office. These reminiscences are amusing now, but the incidents were painfully serious at the time, believe me."

### THE CARNEGIE LYCEUM.

The Carnegie Lyceum, a hall which will be let for private theatricals, musicales, lectures, etc., has just been completed. It is in the Carnegie Hall building, on the Seventh Avenue side. The entrance is on the corner, and the orchestra floor is two flights below the level of the street. The hall has been fitted up with a stage 26 feet deep and 50 feet wide, with a good stock of new scenery and all the latest improvements for lighting. The seating capacity of the Lyceum is 800.

Franklin H. Sargent is the lessee and manager and Percy West is business manager. Mr. Sargent says that special performances of new plays by authors and managers, with professional casts, will be a feature of the institution.

### MANAGER WEIS.

Manager Dave A. Weis, formerly of the Grand Opera House, Waco, Tex., has assumed management of the Grand Opera House at Savannah, Ga., one of the best theatres in the extensive Greenwall circuit. Mr. Weis was also formerly manager of the Galveston house. He is one of the youngest managers in the field, but has shown his ability for the business and has a host of friends among the profession.

### THE MERRY COUNTESS REDIVIVUS.

The Merry Countess, which came to such an untimely end at the Garrick about three weeks ago, will be taken on the road. The title will be changed to Niniche, which was the original title when the piece was originally done in Paris. It is understood that Harry Standish is the prime mover in the enterprise, and that he has secured a number of the performers who took part in the production at the Garrick.

### IN A RAILROAD COLLISION.

While the members of the Al. G. Field's Darkest America company were at supper in their private car at Bellville, Ill., a runaway freight train collided with the car and did about a hundred dollars' worth of damage. The only one injured was the porter, whose arm was fractured.

*A Southern Lullaby, by Maribel Seymour. Beautiful sympathetic song. Pub. by W. A. Pond.*

### REFLECTIONS.

The Columbia Theatre, Pueblo, Cal., has been forced to close on account of the mayor's action in regard to Sunday performances.

The Runaway Wife company are reported to be stranded at Merlu, Pa.

Maude Miles, dancing soubrette, has joined Height's Musical Comedy company.

Richard Malchien, stage manager for Robert Mantell, has been playing the heavy parts in The Corsican Brothers and Monbars successfully.

Maud Wilson has been engaged for The Lady Slavey.

At the 100th performance of The Wizard of the Nile, which will take place at the Casino next Friday, a bronze fac-simile of an Egyptian goddess will be given away as a souvenir.

Minerva Dorr, who was billed to play at the Howard Opera House, Baldwinsville, N. Y., last week, is reported to have refused to appear upon hearing of the small advance sale.

Florence Bindley is preparing for the production of her new comedy, which will occur at Cairo, Ill., on Jan. 1.

Columbus Hall, the new theatre at Orange, N. J., was opened Dec. 11. Dr. Bill was the attraction.

J. K. Emmett has been granted a divorce from his wife, May Bancker Emmett, on the grounds of cruelty. The complaint declared that in the city of Denver the defendant had charged him with adultery and misdemeanors, had assaulted him in the dressing room of the Tabor Grand Opera House and subsequently, at Ryan, Tex., deserted him.

J. E. Gardner, of the Gotham City Quartette, and Kittie Gilmore, both members of the Grimes' Cellar Door company, were married at Springfield, Ill., on Dec. 8.

John M. Cooke has joined "Old Hoss" Hoey as business manager. The Globe Trotter's business in Brooklyn was very satisfactory.

A. M. Palmer's Trilby company, which toured the Pacific coast under W. A. Brady's direction, closed its season at Winnipeg, Manitoba, on Saturday.

The Frawley company will close at Denver on March 28, a season covering a period of seventy-two weeks. The company will open its next season at the Columbia Theatre, San Francisco, on May 4, playing eighteen weeks in San Francisco, and twenty-two weeks on the road afterward. Mr. Frawley's only reason for closing at all is that his company wish to come East to see new plays and new acting. He intends to follow this plan each year.

The Midnight Flood is in its sixteenth week and is doing well. Edmond Brussells and Billy Stanford recently joined the company.

Selma Herman will go out in a repertoire in the Spring, and be supported by George A. D. Johnson.

W. S. Hart has signed as leading man with R. B. Mantell for the rest of the season. Mr. Hart has offers from two of New York's best stock companies for next season.

Maurice Freeman, who is starring in Hands Across the Sea, will produce a new play entitled Truth, written by R. J. Beckhard, next season. He promises to introduce two novel features.

Atkinson and Calder will produce Saved From the Sea at the Bowdoin Square Theatre, Boston, on Dec. 23 for a limited run, and will then be taken on tour.

# IN OTHER CITIES.

## ATLANTA.

Although the Cotton States and International Exposition is drawing to a close the good-sized crowds appear not to diminish, and the theatres of the Gate City are reaping a genuine harvest as a result. The Ice King from the North for the past several weeks has been blowing his icy breath upon this part of our sunny Southland in immoderate proportions, but this has not, as a rule affected business materially.

Freeman's Fun-makers in A Railroad Ticket at Henry Greenwall's New Lyceum Theatre opened to a house of magnificent proportions this week. Judging from the applause bestowed upon the co. the first night they are in for a prosperous week's business.

The Patriots, a new opera by Carter and Adler, will close its engagement here the latter part of this week when it will go to the Quaker City for an indefinite run. Harry Lee, who is its advance man, has gone to Philadelphia and the East to make the necessary preliminary arrangements. The same scenery used here will be taken along, and the production there will be identical with that given in Atlanta.

Some of the good things headed towards Henry Greenwall's New Lyceum Theatre for early production are Friends, James F. O'Neill and the Lillian Russell Opera co.

William H. Crane, who has been making a tour of Texas this week, is soon to play an engagement in this city. It was his first visit there in ten years and the business, I am told, was most gratifying.

At the City Trocadero business has been wonderfully good and its manager, W. J. Holpin, has been unstinted in supplying the greatest variety of talent.

The opening of Harry Frank's New Imperial Theatre 10 affords one more place of amusement to the fun-loving people of the town. Its opening went off nicely and was devoid of the hitches and "lags" that are sometimes experienced in the opening of a brand new house. From the opening night's reception the indications point to it becoming one of the most popular amusement places about town. All in all the house is indeed a pretty one and ought to be a go.

Papinta, the lythe and symmetrical dancer at the City Trocadero, met with an accident by falling through a trap door while dancing at that house about a fortnight ago. In falling her limb was frightfully cut about the knee and necessitated her keeping to her bed for a number of days. Mr. Holpin, her husband, and also the manager of the City Trocadero, informs me that she will most probably be able to take part in the performance again the latter part of the week.

The Damrosch Opera co., with 100 people, are to give productions embracing three performances this week. The operas are to be Lohengrin, Siegfried and Lohengrin, respectively.

Sousa's Band gave its farewell concert Sunday.

Jeannie Ardelle (Graves), a member of the Patriots' Opera co., is confined to her bed at the Grady Hospital with typhoid fever. She has been absent from the co. several weeks, and I am informed by the people at the hospital that her case is a critical one.

Otis Skinner is here for five performances, presenting Villon the Vagabond, His Grace de Grammont, The Merchant of Venice, and Katherine and Pertruchio.

Alice Shaw, the pleasing whistler now at the City Trocadero for a week's engagement, was an important personage at the Maryland reception at the Capital City Club the other night. Of course there were many handsome women there, but it would have been difficult to have pointed out among the large bevy one handsomer than she.

Among those who called on your correspondent at THE MIRROR'S Exposition office in the Constitution Building on the grounds, and registered, were: Mr. and Mrs. Ed. J. Cometly and Polly Poland King of the Shore Acres co., William Carter of the Patriots' Opera co., Mr. and Mrs. Michael of the New Lyceum Theatre, Caroline Franklin and James Lackaye of Shore Acres co., and Alice J. Shaw, who leaves the latter part of the week for the metropolis, where she will fill an engagement.

ALF FOWLER.

## OMAHA.

Fanny Rice as Nancy in the musical comedy, At the French Ball, 5-7 drew four big houses at the Creighton. This is an unusually strong and well-balanced co. We should have to recite the whole cast to do justice where due, suffice it that Miss Rice and Alice Vincent were in good voice and ravishingly gowned to the delectation of scores of women admirers. Miss Vincent remarked while here that the Creighton has the most perfect and comfortable stage west of New York.

Joe Ott, the Star Gazer, 8-11, had six good houses. May Jordan made a very pretty Clio and Dorothy Grey has a good contralto voice. Blanche Arkwright's male impersonation was very good. Fast Mail 15-18; New Dominion 19-21; On the Mississippi 22-25; Pudd'nhead Wilson 26-28.

The deservedly successful engagement of The Bostonians at Boyd's Theatre was brought to a close 5 by a surprise in the presentation of A War Time Wedding, that fairly took our breath away. The management wisely held this bonne bouche for the crowning event of a memorable week. The rounder, the critque, the social queen and the dilletanti were equally wild in their enthusiasm. An Omaha audience is colder than Borean gales, but this night they were literally lifted off their feet. There is a dignity and loftiness of purpose in this exquisite work of Oscar Wiel and the libretto by C. T. Dazey that immeasurably overtops anything ever before produced by The Bostonians. The score is full of sublimity, the concerted pieces most strong, the duos and trios grandly virile, the choruses effective, the situations intense, the scenery true and exquisite. A magnificent climax bringing the first act to a finale would be only in consonance with the purpose of the author if some ancient wit referring to New Hampshire pumpkin pies should be cut out. There is a most delightful male chorus astrophizing the pale moon. The girls choruses too are very excellent. In fact the ensemble was perfect. The honors of recall and heartiest commendation fell on Jessie Bartlett Davis as Teresa, Alice Nielson as Anita, Eugene Cowles as Felipe and W. H. MacDonald as Ramon Falcon, but the laurel wreath must crown Eugene Cowles and Jessie Bartlett Davis, who in voice, action and presence demonstrated their plane as grand opera and not the tuneful but tamer scores we have heretofore seen them in. In very truth they both were sublime, faultless, enrapturing. We cannot too vigorously emphasize the excellence of their singing and tragic strength.

The engagement of Effie Ellsler and her well-balanced co. at the Boyd 6-8, presenting Romeo and Juliet, La Dame aux Camelias, As You Like It and Doris was an artistic success, and in fair degree a pecuniary prosperity. Her reading of Shakespeare's heroines as well as the characters in the other plays were much enjoyed. Holbrook Blinn is a handsome man, a graceful actor, an intelligent artist and possessor of a very good voice. Mr. James was also recipient of much praise. Katie Putnam 17-19. War of Wealth 20-22; In Old Kentucky 23-25; Damrosch Opera co. 26-28.

R.

## LOUISVILLE.

The amusement event of the season occurred at the Auditorium 9, 10, when the Damrosch Opera co. presented Der Meistersinger and Seigfried, both of which were heard here for the first time and presented in a magnificent manner by the organization named, the principal singers being Max Alvary, William Mertons, Emil Fischer, Louise Mulder, Katharina Klafsky, and others. The immense orchestra was conducted in a masterly manner by Walter Damrosch. The productions were staged by the Auditorium management as the *Courier-Journal* justly said, "as was possible in the only theatre in this part of America." Indeed, it is a fact that outside of the Auditorium at Chicago there is no more extensive stage space or complete stage appliances to be found in any play house outside of New York than is to be found at the Louisville Auditorium. The attendance was large and enthusiastic and the audience conspicuous, as is usual through its make up of the beauty and chivalry of this entire section.

At the Grand Opera House 9-14 Helene Mora presented a Modern Mephisto. Her remarkable voice was heard to advantage and a good co. assisted in making the piece a go. All the Comforts of Home 16.

Gus Hill's Novelty Co. filled week commencing 8 at the Avenue in a good performance and attracted satisfactory audiences. A Baggage Check opens for a week 15.

The Temple Theatre is closed.

At the Buckingham 9-15 the attraction is a A Jack Pot, burlesque co

Stuart Robson appeared here in A Government Acceptance 12-14, and will be followed by the Brownies 16-21.

Walter Damrosch's lecture on the works of Wagner was an enjoyable event afternoon 9, which was largely attended.

Currie Duke, Louisville's young violinist, occupied a box at the performance of Der Meistersinger. She leaves 12 to rejoin Sousa's Band in the South.

Charles H. Hoyt while here gave Louisville people through the public print quite a "jolly" about his prospective purchase of the Louisville Baseball Club. He stated that if he purchased it he would place the cream of the players in the profession in this city, and said that the pennant would float here if the expenditure of money in the purchase of talent would bring it

It is announced that Palmer Cox will accompany the Brownies co. during the engagement here.

The local Lodge of Elks gave a pleasant entertainment at its hall 9, at which pleasing exercises were participated in by Walter S. Matthews, Robert Haight, and the Louisville Mandolin and Guitar Club.

Mlle. Petrescu, the wonderful performer of the Gus Hill co., gave a private entertainment afternoon of 9 to the members of the Louisville press and a number of physicians. She certainly is a physical marvel.

CHARLES D. CLARKE.

## PROVIDENCE.

Pudd'nhead Wilson, with Frank Mayo in the title role, proved to be an excellent attraction at the Providence Opera House 9-11 and did good business. Mr. Mayo impersonated the character of David Wilson in an artistic and entertaining manner, and Eleanor Moretti shared honors with him for her charming impersonation of Roxy. The supporting co. was very satisfactory, and the story of the play was interestingly told. The excellent scenery deserves special mention.

Charles B. Hanford, Elihu R. Spencer, Nora O'Brien and co. occupied the house for the balance of the week, opening in Julius Caesar 12 to a fair house. Other plays given were Othello, Romeo and Juliet and Damon and Pythias. John Drew 16-18. House dark 19-21. Cleveland's Minstrels 23-25.

For the week 9-14 at Keith's The White Rat was seen and enjoyed by good-sized audiences. The play has several stirring and realistic scenes, and was carefully presented by a good co. Nannie Palmer played the part of the heroine sympathetically, and Nestor Lennon gave a forcible portrayal of Albert Lindley. L. R. Willard, Thomas Evans, W. A. Evans, Fred. Russell, Edward McWadee, Major Doyle, Tony Pearl, and Nellie Seymour were good in their respective parts. A number of specialties were introduced, all of which added materially to the enjoyment of the play. Shaft No. 2 16-21.

N. S. Wood made his first appearance in this city as a star under George E. Lothrop's management at Lothrop's Opera House 9 and presented his four-act play The Boy Detective throughout the week to fair-sized audiences. The star assumed seven different characters admirably, and he had abundant opportunity to display his versatility. T. F. Thomas and G. W. Watson provided plenty of fun in the comedy pair's Theresa Newcombe as Clara St. Clair, Minnie Kinsella as Mattie Templeton, Harry Leighton as Samuel Perry, and James Macy as Toney, were seen to good advantage. Kate Dallas in Heart of the Sierras 16-21.

Fanny Davenport closed her brilliant week's engagement at the Providence Opera House 7. She played to crowded houses all the week. Gismonda, with its beautiful scenery, stage setting, etc., and presented by so competent a co., won the stamp of approval of both public and press.

Rivarde, the celebrated violinist, is to give a recital in Infantry Hall, Jan. 2, under the management of William H. Wing.

About seventy five members of Battery A, Light Artillery, went down to Boston 9 and attended the performance of Burmah at the Boston Theatre. They were in full uniform, and occupied seats in a body in the parquette.

Advance representative George M. Gray, of Katherine Rober's co., was here over Sunday. He reports the co. as doing very good business, notwithstanding the fact that they have encountered numerous snowstorms.

Maud Miller is a guest of D. J. B. Allen at Bayside, R. I.

Laura Addison Clift has closed with Lothrop's Stock co.

Kate Dallas, who played at Lothrop's in Two Orphans 2-7, saw her first snowstorm in fifteen years on Thursday 5. For the past fourteen years she has been a resident of California, and last year at this time was filling an engagement at Honolulu.

James K. Keane, who has been out with the Agnes Wallace Villa co., returned to his home in this city last week.

Jessie D. Drowne's Lady Orchestra of Boston furnished music at the ball given by the conductors and motormen in Infantry Hall 10.

The second Graham concert is announced for 22 at Music Hall. Press Eldridge, Polly Holmes and Bernard Dyllin are among the artists secured.

Davis and Keogh's White Rat co. will rest in New York 16-21 and open in Baltimore 23 for the week.

Henry A. Dana, a well-known musician, died at his home in Pawtucket 8. He was a member of Reeves' American Band for many years, and at the time of his death was an active member of the Pawtucket City Band. He was sixty-five years old, and leaves a wife and a large circle of friends to mourn his loss.

C. B. Dillingham was here 11 in advance of John Drew's co. Fred Beckman, of Shaft No. 2, has been here also.

James J. Corbett in his new play, A Naval Cadet, comes to Keith's for the week beginning 23

HOWARD C. RIPLEY.

## KANSAS CITY.

The new play, Henry of Navarre, which is an elaboration of an old story entitled Chicot, the Jester, was produced for the first time at the Auditorium 5 by Louis James and his excellent supporting co., under the management of Wagenhals and Kemper. The piece was arranged by Collin Kemper, to whose clever work, its strength is to be credited, the situations and climaxes being effective. The dialogue was written by Wilfred North, and while in the main it was interesting the plot was not clearly enough defined, and left the audience in uncertainty as to the meaning of a number of points. A great deal could be cut with judicious care, which would improve the piece. Kemper's mounting of the piece was entirely satisfactory and the cast was adequate, Louis James playing Henry of Navarre with good effect; Collin Kemper wearing the motley as Chicot; Alma Krueger as the Queen made an excellent impression, and pretty Aphie Hendricks-James as the inn-keeper's wife was vivacious and pleasing. Another new play by Percy Sage, entitled Marmion, was produced 7. This is one of the quietest weeks of the season.

Robert G. Ingersoll lectured at the Coates Opera House 8 to an audience of over two thousand people, which completely filled the theatre and stage, and several hundred people were turned away unable to gain admittance. His subject was "The Bible," and he was given a most attentive hearing.

On the Mississippi, a lurid melodrama with numerous funny characters, afforded much merriment, playing to fair houses at the Grand 8-14. Among the members of the co. were W. H. Harvey, Valerie Bergere, Robert McWade, Jr., and others. In Old Kentucky 15-21.

Elmer Vance's clever railroad play The Limited Mail pleased fair audiences at the Ninth Street Opera House 8-14. Beatrice, a clever little woman, who dances, does acrobatic work and sings, as well as acting one of the principal characters, made quite a hit. The cast was fair. The Howard Athenaeum co. 15-21.

Anna Eva Fay will give a week of spiritualistic performances at the Coates Opera House 15-21. The Gilliss closed its vaudeville bill 8, and is dark this week.

FRANK B. WILCOX.

## JERSEY CITY.

Kellar, the magician, opened at the Academy of Music 9-14, and gave a fine performance. Kellar's methods are different from other magicians'. He has little apparatus upon the stage, and has no attendants rushing in at critical moments to give him aid. He does his work in a clever, straightforward manner that wins the beholder. His sleight-of-hand tricks, illusions, exposé of spiritualism, and, in fact, all his work, is original and mystifying. Mrs. Kellar is a grand assistant, and won applause by her wonderful work with figures while blindfolded. But the business could have been better. Nellie McHenry in The Bicycle Girl 16-21, Eight Bells 23-28.

The Palma Club gave its second stag of the season 7 to fine attendance. Among those appearing were Foreman and West, in a fine sketch; Bertha Wogner, balladist; Patsy Brannigan danced Irish jigs as they should be danced; Lawrence and Eastman, two young ladies, sang songs in a finished manner; Scanlan and Welch appeared in an Irish sketch; Maude Raymond, serio-comic; Jessie Livingston Fox, vocalist; and the Bannocks, acrobatic musical clowns.

John Kernell's new play, The Irish Alderman, which was produced at the Lyric Theatre, Hoboken, 9-11, is full of bright specialties by Phil Peters, Nettie Peters, Sam and Dave Marion, and Edna and Capitola Urline. Kernell himself has a number of new ones.

William Headden, the flute player, has left the orchestra of Jacobs' Theatre, Newark, and returned to his first love, the Academy of Music orchestra here. Willie has many admirers.

Robert G. Ingersoll is to lecture in Hoboken 12. Ministers and others in that city have been making a crusade against the Colonel's lithographs, and they were torn down in some windows immediately after having been placed there.

George O'Donnell, leading basso of the Princess Bonnie Opera co., was a visitor here 8.

At the meeting of Jersey City Lodge of Elks 9, seven applicants were initiated. Seventeen propositions were also presented, among whom were the Sheriff, Surrogate, Congressman, and Assistant County Prosecutor.

Conried's German stock co., which is due at the Lyric Theatre, Hoboken, 12 in Zwei Wappen, has a strong hold upon the Hoboken theatregoers.

The Christmas number of the DRAMATIC MIRROR is a grand one. Many complimentary remarks are being made about it.

Walter Sanford's Face That Kills co. was to have been the Christmas week attraction at the Academy of Music, but on account of the opening of Mr. Sanford's new house in New York about that time, the show has been canceled. Manager Henderson has just booked Trilby to fill the date left vacant by the Thatcher and Johnson Minstrels.

At the performance of A Milk White Flag at the Lyric Theatre, Hoboken, 13, 14, companies of the New Jersey militia will attend.

WALTER C. SMITH.

## ST. PAUL.

At the Metropolitan Opera House Emily Bancker and a clever co. under management of Thomas W. Ryley, presented Our Flat 5-7, drawing a good attendance. The play was nicely staged. Emily Bancker is an attractive and clever comedienne and plays the part of Margery Sylvester exceedingly well, and in a graceful and fascinating manner that won the favor of her audience at once, yet Miss Bancker evidenced talent for better work. Anita Verno was decidedly clever in the part of Bella. George W. Parsons was excellent in the role of Reginald Sylvester. Elizabeth Roselle as Lucy McCullom, Vesta Day as Elsie Clermont finely sustained their roles. Philip H. Ryley as Clarence Vane, H. D. James as Mr. McCullom, Will Mandeville as Nathaniel Glover were very clever in their respective roles and deserve favorable mention. The duet Little Red Riding Hood and burlesque on scene in The Profligate by Miss Bancker and Mr. Mandeville was a taking feature.

A strong and most excellent co. under the management of Frank W. Martineau produced Canary and Lederer's success, The Passing Show 8-14, opening to a large attendance and delighted audiences. The scenery and settings are brilliant and attractive. The number of pleasing specialties, operatic burlesques and the exceptionally good singing and dancing makes the entertainment a most enjoyable one. Joan E. Henshaw is a very pleasing and humorous entertainer and a great favorite. Vernona Jarbeau is the same clever, vivacious and versatile artiste as ever. Chevidah Simpson is attractive and clever in her role and a very pleasing vocalist. She made a hit in her solo, "Paradise Alley," and was repeatedly encored. The singing and dancing of pretty Madge Lessing was generously applauded. Gus Pixley, the whistler, was a success. Lucy Daly is a clever dancer and assisted by the dancing pickaninnies brought down the house, and response upon response was demanded. John D. Gilbert does good work in his specialty. Seymour G Hess, George A. Schiller, Theo. Westerman, May Ten Broeck, Ollie Edell, Edith Merrill, Alice Neazie were praiseworthy in their respective roles and deserve favorable mention. The Pierrots and Thrynettes were a pleasing feature. The Boston Male Quartette was repeatedly encored. The Passing Show gave general satisfaction. The Bostonians in repertoire 16-21.

At Litt's Grand Opera House W. T. Carleton and his excellent co. presented Alfred Cellier's operetta, The Charity Girls, and the romantic Irish musical comedy, The Lily of Killarney, 8-14, opening to full houses and audiences greatly delighted with the performance throughout. The Charity Girls proved to be a charming little piece as a curtain-raiser, and was finely rendered by Mr. Carleton, Rena Atkinson, Clara Wisdom, Mr. Campbell, and Mr. Ricketts. The large and enthusiastic audiences gave Mr. Carleton and his co. a most cordial greeting. The role of Danny Mann was admirably rendered by Mr. Carleton, both in voice and action, and won for him most hearty applause and merited recognition, for Mr. Carleton retains his youthful enthusiasm, and sings with the same vigor and expression as when he was first heard in this city. Rena Atkinson, the prima donna, made a very favorable impression in the role of Eily O'Connor, the Lily. She sang and acted the part artistically and with expression that won the hearts of her audience at once. Miss Atkinson is gifted with an exceptionally clear, pure and sweet soprano voice, also a graceful and attractive stage presence, and evidences remarkable vocal and dramatic ability that gives great promise of a future. Her rendition of several numbers elicted most hearty applause. Sarah Carr possesses a remarkably well-trained voice that was heard to advantage in the role of Ann Chute. Clara Wisdom finely sustained the roles of Mrs. Cregan and Mrs. Bumpus with noticeable favor. William Hamilton as Father Tom rendered the part admirably both in voice and action and scored a hit. J. C. Taylor as Hardress Cregan, George W. Campbell as Myles-na-Coppaleen, Tom Ricketts as Mr. Cregan, and Emma Wells as Sheelah rendered their respective roles in a praiseworthy manner and deserve favorable mention. The performance gave good satisfaction and will draw a good week's business. The World Against Her co. 15-21.

Manager Frank W. Martineau, of The Passing Show Co., reports his largest receipts on the road since he left New York were on the Northern Pacific route. Manager S. H. Porter, of W. T. Carleton Lily of Killarney Co. reports excellent business this season. The co. will play the Northern Pacific route to the coast through Cal Stone's circuit.

The new theatre at Fergus Falls, Minn., on Cal Stone's circuit, will be opened by W. T. Carleton Co. on Jan. 3.

Rena Atkinson, the charming little prima donna of W. T. Carleton's Co., is a native of Portland, Ore., and a pupil of the celebrated maestro Emilio Agrammonte. Her father was a journalist.

GEORGE H. COLGRAVE.


American Tour, 1895-96.

# HENRY IRVING

MISS

# ELLEN TERRY

And the LONDON LYCEUM COMPANY

REPERTOIRE:

MACBETH.
BECKET.
KING ARTHUR.
THE MERCHANT OF VENICE.
MUCH ADO ABOUT NOTHING.
LOUIS XI.
FAUST.
A STORY OF WATERLOO.

CHARLES I.
THE LYONS MAIL.
NANCE OLDFIELD.
THE BELLS.
THE CORSICAN BROTHERS.
DON QUIXOTE.
JOURNEYS END IN LOVERS MEETING.
A CHRISTMAS STORY.

OCT. 28 TO DEC. 21, NEW YORK, ABBEY'S THEATRE.
DEC. 23 TO JAN. 4 (1896), PHILADELPHIA, CHESTNUT ST. OPERA HOUSE.
JAN. 6 TO 11, BALTIMORE, ACADEMY OF MUSIC.
JAN. 13 TO 18, WASHINGTON, ALLEN'S GRAND OPERA HOUSE.
JAN. 20 AND 21, RICHMOND, ACADEMY OF MUSIC. JAN. 22, CHARLESTON, ACADEMY OF MUSIC.
JAN. 23, SAVANNAH, SAVANNAH THEATRE. JAN. 24 & 25, ATLANTA, GRAND OPERA HOUSE.
JAN. 27 TO FEB. 1, NEW ORLEANS, GRAND OPERA HOUSE.
FEB. 3 & 4, MEMPHIS, GRAND OPERA HOUSE. FEB. 5 & 6, NASHVILLE, VENDOME THEATRE.
FEB. 7 & 8, LOUISVILLE, MACAULEY'S THEATRE. FEB 10 TO 15, ST. LOUIS, GRAND OPERA HOUSE.
FEB. 17 TO 22, CINCINNATI, GRAND OPERA HOUSE.
FEB. 24 TO MAR. 21, CHICAGO, COLUMBIA THEATRE
MAR. 23 TO 25, INDIANAPOLIS, ENGLISH OPERA HOUSE.
MAR. 26 TO 28, DETROIT, DETROIT OPERA HOUSE.
MAR. 30 TO APRIL 1, CLEVELAND, EUCLID AVENUE OPERA HOUSE
APRIL 2 TO 4, BUFFALO, STAR THEATRE. APRIL 6 TO 11, PITTSBURGH, ALVIN THEATRE.
APRIL 13 TO 18, PHILADELPHIA, CHESTNUT ST. OPERA HOUSE.
APRIL 20 TO 25, BOSTON, TREMONT THEATRE.
APRIL 27 TO 29, PROVIDENCE, PROVIDENCE OPERA HOUSE.
APRIL 30, SPRINGFIELD, COURT SQUARE THEATRE.
MAY 1, HARTFORD, PROCTOR'S OPERA HOUSE. MAY 2, NEW HAVEN, HYPERION THEATRE.
MAY 4 TO 16, NEW YORK, ABBEY'S THEATRE


## DENVER.

Bright, vivacious Fanny Rice renewed a long-standing popularity at the Broadway week of 9-14 in a suitable vehicle entitled At the French Ball. She introduced new specialties of a very captivating order, and was assisted in the clever entertainment by a capable co. Marie Wainwright comes to this house Christmas week, to be followed by the Damrosch co., which will be the event of the season. The advance in prices does not seem to have made any difference, as the indications are that the theatre will be packed at all four performances. The subscription sale was larger than that at Cincinnati, a city nearly twice the size of Denver.

The Marie Sanger co. returned to the Orpheum, and presented Robinson Crusoe, the title role being assumed by Nettie Von Stieg and the man Friday by Robert E. Bell. It was a spectacular engagement of much note, and was made very lively by the united efforts of those acting in it. The performances were well attended.

At the Tabor, Jacob Litt's War of Wealth was the attraction, which as a scenic production is quite ahead of anything in the melodramatic line seen here in a long time. The co. was up to the requirements of the piece. Louis James week of 16-21.

Emily Lytton and Edmund Hayes attached the baggage of the Coghlan-Stockwell co. for back salary recently, and the case is still pending.

Madge Carr Cooke opens at the Grand, Salt Lake City, 23.

Jean Du Pui Chamblin has gone to New York.

Charley's Aunt co. lays off here next week pending its engagement at the Tabor Christmas week.

Harry Corson Clarke will leave for the East soon. He is getting amazingly stout, and spends most of his time on his wheel.

Emily Lytton, Edmund Hayes, George Ryan, and Brigham Royce, late of the Coghlan-Stockwell co., go to the Lyceum, Salt Lake City, to be members of a stock co. to run in opposition to the Grand.

W. P. PEABODY.

## BALTIMORE.

At Ford's we have Henry Arthur Jones' strong play The Masqueraders, which is presented by an excellent co., and which has drawn well during the week, and will be followed 9 by Salvini, who is a great favorite here.

At Albaugh's Lyceum Theatre Modjeska made her positively last appearance before a Baltimore audience. It goes without saying that the house was crowded to witness the performance of this charming woman, and those who went were well paid for their visit. She was assisted by that sterling and magnetic actor, Joseph Haworth, who in all respects shares with the star the honors of the evening. Local attractions 16, to be followed by Richard Mansfield 23.

Robert Mantell has always been well received in Baltimore, and his present visit at Harris' Academy of Music proves no exception to the rule. He has surrounded himself with competent people and gives a good performance. Gladys Wallis and Frederick Paulding in The Cricket 16.

H. W. Williams' Own co. entertained the patrons of the Howard Auditorium with an attractive variety bill. He gave a couple of ladies' matinees which were very successful. The Harry Morris Entertainers 16.

The White Squadron did a large business at the Holliday Street Theatre. The co. was excellent and the scenery good. Plays and Players 16.

Fred Rider's new and reorganized Night Owls Burlesquers gave a good performance at Kernan's Monumental Theatre. Flynn and Sheridan's Big Sensation 16.

HAROLD RUTLEDGE.

## MINNEAPOLIS.

The Bostonians appear at the Metropolitan for the week of 9. A War Time Wedding was produced Monday evening. It is staged in the faultless manner characteristic of the Bostonians. The large audience which gave it more than a cordial reception, argues well for its future. It is a well-balanced composition produced in excellent shape. It will be repeated Thursday evening and Saturday afternoon. Tuesday evening, Prince Ananias.

Next week at the Metropolitan will be given The Passing Show by Canary and Lederer's organization.

Darkest Russia, which appears at the Bijou for the week of 9, exploits the social conditions of that country, illustrates the workings of the Nihilists, and touches upon the politics under the Czar. The author has produced a drama full of interest from start to finish, which makes it well worth witnessing.

Next week at the Bijou will witness the advent of the Carletons in the new Irish opera, The Lily of Killarney.

B. I. ALLEY.

## CHARLESTON.

The Fatal Card 5 drew the largest and most fashionable audience of the season.

The Baldwin-Melville co. opened a week's engagement at the Academy 9 to the capacity of the house. The S. R. O. sign was early displayed and later on people were turned away. As there are a great many strangers in the city on account of Gala Week business promises to continue good. The following attractions are underlined: Shore Acres 16, 17; Minnie Maddern Fiske 20, 21; Mabel Paige 23-28. Owing to ill health Pearl Melville has been obliged to retire temporarily from the stage, so that the Baldwin-Melville Dramatic co. is at present without its star. Manager W. B. Gross was here 9 in advance of Shore Acres. He reports that Mr. Miner has everything in readiness for the Southern tour of Duse next month.

R. M. SOLOMONS.

## INDIANAPOLIS.

At the Grand Opera House Dec. 11 Field's Minstrels played a return engagement to good business, and gave a good performance. The Country Circus 12; Yale Glee Club 23; Stuart Robson 24, 25.

At the English Opera House Dec. 9 Melba Concert co. played a one night's engagement to fair business, deserving better. Mesdames Melba, Scalchi, Messrs. D'Aubigne and Campanari scored individual hits. The orchestra, under direction of Langdon Ronald, acquitted itself creditably. Robert Ingersoll 10; good house. Hansel and Gretel 12-14; A Texas Steer 23-25.

At the Park Theatre Dec. 9-11 Side Tracked, a comedy-drama by Jule Walters, packed the house, and

seemingly pleased the patrons. Good specialties were a feature. Killarney 12-14; Midnight Special 16-18. Prodigal Father plays a return engagement 19-21.

At the Empire Theatre Dec. 9-14 The New Meteors opened to good business. The co. includes Kitty and Sam Morton, Carr and Jordan, Nonpareil Four and others. Nick Roberts' Humpty Dumpty 16.

G. A. RECKER.

## DETROIT.

We are having an opportunity for the first time in Detroit of seeing Sardou's comedy Madame Sans-Gêne, which is running all this week (9-14) at the Detroit Opera House. As given here it is sumptuously mounted, splendidly acted, and in every detail one of the finest productions of the season. Kathryn Kidder is delightful in the character of the washerwoman, Catherine Hubscher, and later as the Duchess of Donzig in Napoleon's court. It is a fine creation, and the role fits Miss Kidder admirably. Augustus Cook presents a most realistic picture of the famous little Corporal, and these two principal characters are supported by one of the strongest companies it would be possible to select for the purpose, under the management of Manager Pitou. The incomparable Sardou has given us in Madame Sans-Gêne a comedy written in his brightest vein. It is wholesome, fresh and entertaining in the highest degree and in every line shows the master hand. In the staging attention has been given to the minutest details, so that in every act and scene pictorial lessons are presented of the history, customs, habits and dress of the people of that stormy period. It is drawing large audiences every evening. Special mention should be made of the work done by Harold Russell as Lefèbre, Wallace Shaw as Fouche, and Robert Drouet as Neipperg. Other members of the co. playing here are Ruth Oliver, Margaret Spencer, Adelaide Plunkett, Leslie Barton, Evelyn Waldron, Irene Lowrie, Fanny Bart, Mary Houston, Virginia Stoddard, Beatrice Howe, Vera Irving, Agnes Young, Dora Goldthwaite, Charles W. Stokes, Charles Plunkett, Carroll Fleming and Howard Vincent. Rose Coghlan follows Madame Sans-Gêne at the Detroit.

At the Lyceum 8-14 a naval melodrama, entitled Captain Paul, is in evidence. It is a fairly good play of its kind, and in the third act rises possibly above the average. Alfred De Lisser in the title role does excellent work, and he is given able and clever support in the good co. surrounding him. The play is proving a drawing card at the Lyceum, as the nightly large audiences testify. Next week Joe Ott will be seen in The Star Gazer.

The Hustler was at the Whitney this week and made things lively 8-12, when Robert Gaylor's In a Big City opened, and promises to be equally as entertaining for the remainder of the week. Harry Foy as Bud would probably be considered the star of the Hustler performance, but the honors should be pretty well distributed between himself and many other members of the organization, who, as smile provokers, understand their business. John T. Tierney as Lean McFadden does as good work as his predecessor, John Kernell. Most of the other members of the cast are old timers, but they introduce some new and decidedly up-to-date specialties. In a Big City, Beatrice is the soubrette of the co., is the star of the attraction, and a bright, twinkling one she is, too.

All the Comforts of Home, being played at the Empire Theatre this week 5-14, is not new in Detroit, having been seen at the Detroit Opera House in 1890, and at the Lyceum in 1892, but it has not been here since the latter date. It is a very bright and clever comedy, and is affording the best entertainment offered at the Empire this season. The co. is an admirable one. Walter Perkins plays Tom McDow in an inimitable manner and is irresistibly funny. Very good work is done by T. C. Valentine, Millard Simpson, Jean Evelyn, Gwynne Cushman, and in fact by the entire cast. It is doing a big business all week and deserves to. Followed by Mr. and Mrs. Robert Wayne next week.

The stock organization at the Capitol Square are presenting East Lynne this week 8-14, and the attendance has been larger than any time since the re-opening. Eda Clayton takes the double part of Lady Isabel and Madame Vine, and Horace Vinton is seen as Sir Francis Levison.

The specialty bill offered this week at the Capitol Square includes Ed Aarons in a black-face act, the Ferguson Brothers in a sketch entitled The Drum-Major and the Clown, and the McDonalds in a character sketch.

KIMBALL.

## NEW ORLEANS.

The peerless Lillian Russell made her debut in this city last evening at the Grand Opera House before a large and enthusiastic audience. Monday was intended as the opening night, but owing to the illness of Miss Russell, her physician ordered that she should keep to her rooms and not appear that evening. Quite a large number of people were consequently turned away, but, of course, the disappointment was unavoidable.

The Grand Duchess, one of Offenbach's most charming opera bouffes, was well rendered, and the staging and costumes were superb. The effect of the cold with which Miss Russell was suffering the previous evening was scarcely perceptible, and the several numbers sang by her were warmly encored. The fair Lillian was of course the central figure, and feminine eyes feasted long and well on the many beautiful costumes in which she appears. But while Miss Russell captivated her audience the other members of the co. were certainly not overshadowed. Marie Celeste as Wanda rendered her airs in a pleasing manner. Fred Solomon as General Boum and William B. Blaisdell as Prince Paul afforded much amusement by their droll acting.

The programme for next week by this co. is The Little Duke by Lecocq and La Perichole by Offenbach. Both are comic operas studded with many musical gems. It needs little prophecy to predict for Miss Russell's co. while in our midst unbounded success.

The same can also be said of that well-known actor, William H. Crane, who is creating tears of laughter in His Wife's Father. To-night Brother John will be presented. In this piece Mr. Crane has been specially pleasing to his audience wherever it has been played, and he can rely on repeating the success that has so far greeted him yearly.

Conroy and Fox and their specialty co. in O'Flarity's Vacation are nightly amusing good audiences.

Last week was the close of the season's engagements for the Kate Claxton co., and the members disbanded for the season. Miss Claxton went to New York, it is said, to attend to important business matters requiring her presence there. It is reported that next year will witness a new production by this actress. In her acting in The Two Orphans she always pleased her audience, and all hope to see her again in our midst.

PETER STIPPL.

## BUFFALO.

Rhea appeared at the Star Theatre 9-11 in repertoire. Nell Gwynne is the latest character portrayed by Rhea and proves an interesting study. The plot introduces many historical characters, but the general effect is not as satisfactory as many of the recent plays based upon famous men and women. Rhea is a competent actress and her English has radically improved. The Capitol 12-14.

Little Christopher was presented at Music Hall by A. M. Palmer's co. 9-11 to light houses. The co. has materially changed since the New York production and not for the better. Willie Collier is principal comedian and is humorous at times. Fanny Johnson is a pleasing Christopher and sings remarkably well.

Gus Heege in Rush City drew big houses at the Lyceum 15-21. Matthews and Bulger, two of the best variety men in the country, are with Rush City. Their parody duets are extremely bright.

The Bijou Theatre was opened 9 by Charles Cowles in A Country Merchant. It is the usual New England farm play, with farm-hands and quartettes. The Bijou is catering to popular prices.

CRITIC.

## SAN ANTONIO.

The past week has seen two very good attractions at the Grand Opera House, both doing a good business. The Tavary Opera co. appeared in repertoire 3, 4, presenting Lucia, Cavalleria Rusticana, Trovatore and Carmen. They have a very good co., though somewhat weak in female voices. The only woman artist connected with the co. worthy of passing attention is Thea Dorre, and her Carmen is one of the best ever seen here. The star does not take well. Fantasma, with beautiful new scenery and many new features, did a large business 6-8. They gave general satisfaction.

Next week Chas. Gardner holds forth on 9, 10, Creston Clarke 11, 12, Corinne 14, 15.

WILLARD L. SIMPSON.

Thomas Dickie, a licensed victualer, has purchased the Standard Music Hall, Pimlico, from Richard Wilkie, for $70,000. The Standard is the first place in London to which a song and dance license was granted.

# CORRESPONDENCE.

## ALABAMA.

**EUFAULA.**—MORRIS OPERA HOUSE (Jacob Stern, manager): House dark 2-7.

**TUSKALOOSA.**—ACADEMY OF MUSIC (Brady and Miller, managers): Schuberts of Chicago delighted a not large but well-pleased audience with a very fine concert on 4. A Fatted Calf 10.

**BIRMINGHAM.**—O'BRIEN'S OPERA HOUSE (Ben S. Thiess, manager): Fatal Card 2, 3; fair business. Railroad Ticket 6, 7; good business. A Fatted Calf 11, 12.

**MOBILE.**—MOBILE THEATRE (J. Tannenbaum, manager): Richards and Pringle's Georgia Minstrels 3; fair house; performance ordinary. Grau's Opera co. week of 9; opening business very good and performance fair for balance of week.

**SELMA.**—ACADEMY OF MUSIC (Louis Gerstman, manager): Dark for past week. Delmonico's at Six, booked for 12, canceled, giving no reason therefor. Land of the Midnight Sun 17.

**MONTGOMERY.**—MCDONALD'S THEATRE (G. F. McDonald, manager): Punch Robertson and his excellent comedy co. presented his repertoire of plays to fair business 11. Professor Czeke, a local musician of note, will give a concert 17. Land of the Midnight Sun 18.

## ARKANSAS.

**HOT SPRINGS.**—OPERA HOUSE (J. W. Van Vleit, manager): Karl Gardner in The Prize Winner 3; fairly good house; audience pleased, especially with Mr. Gardner's rendition of "Apple Blossoms" and other songs. Frederick Warde in The Mountebank 4, in Julius Cæsar 5; only fair houses both nights. Stuart Robson in The Rivals 7 played to good business; excellent satisfaction. Coming: Beach and Bowers' Minstrels 11; Ride for Life 13; Hanlon's Fantasma 16; Old Homestead 17; Corinne 27; Creston Clarke 30.

**NEWPORT.**—THEATRE (Hirsch and Billingsby, managers): Katie Putnam in The Old Lime Kiln 1 to a big house; performance excellent. Nashville Students' Wrights' Colored Comedy co. 7 to a crowded house.

**FORT SMITH.**—GRAND OPERA HOUSE (C. J. Murta, manager): House dark past week.

**HELENA.**—GRAND OPERA HOUSE (Newman and Ehrman, managers): House dark week of 3-10. Derby Winner 11; Nashville University Students 14.

**PINE BLUFF.**—Fred Warde 9; crowded house. Beach and Bowers' Minstrels 10; large house. Derby Winner 11; small house.

**LITTLE ROCK.**—CAPITAL THEATRE (G. B. Nichols, manager): Fred Warde 6, 7, and matinee, in The Mountebank, In the Lion's Mouth, and Julius Cæsar. Mr. Warde is supported by an excellent co., and played to big houses. Beach and Bowers' Minstrels 9 to good house. Derby Winner 12; Ride for Life 14.

## CALIFORNIA.

**SAN DIEGO.**—FISHER OPERA HOUSE (John C. Fisher, manager): The San Diego Philharmonic Society presented The Ancient Mariner to a large and fashionable audience 3. Haverly's Minstrels to fair business 5.

**STOCKTON.**—YOSEMITE THEATRE (Adams and Newell, managers): The War of Wealth proved a good drawing card 5, and sent the audience away satisfied. The next attraction is De Wolf Hopper's Wang. ——AVON THEATRE (James J. Lent, manager): Waldron Dramatic co. 2 and week to only fair business. James Ward co. 9 and week; Daily stock co. 16, week; William Ellefond Christmas week.

**OAKLAND.**—MACDONOUGH THEATRE (Charles E. Cook manager): War of Wealth 2, 3 to good business. The realistic work in this play is very commendable. The run on the bank scene, with the arrival of the double team of horses and express wagon with the money created the wildest applause. House dark the balance of week. De Wolf and Edna Wallace Hopper co. open 11 for four nights and a matinee. Herrmann 16, two nights and matinee. Robert Downing 23, three nights and Christmas matinee, and the Frawley co. one week, commencing 30. ——OAKLAND THEATRE (J. J. Collins, proprietor): For week commencing 25 James S. Ward and co. in The Rose of Killarney. The favorite Irish play was very well staged, and a number of specialty artists were introduced. May Nannery and co. return next week and open in Woman Against Woman. The Christmas play will be Aladdin's Lamp.

**LOS ANGELES.**—THEATRE (H. C. Wyatt, manager): Haverly's Minstrels, under the direction of the Colonel, did good business 2-4. Herrmann 12-14; De Wolf Hopper Opera co. 17-21. ——BURBANK THEATRE (Fred A. Cooper, manager): The Westerner by the Frawley co. filled the house week ending 8. Young Mrs. Winthrop and Captain Swift week of 9. ——ITEMS: Albert Hawthorne, the basso of Haverley's Minstrels, erstwhile Angeleno, was warmly greeted and handsomely flowered the opening night. Gustav Walter, of the San Francisco and Los Angeles Orpheum, is here for a few days on his way to St. Louis, with a view to extending his circuit to that city.

## COLORADO.

**GREELEY.**—OPERA HOUSE (W. A. Heaton, manager): The Artiste Trio 11; Carlos Martyn 13.

**COLORADO SPRINGS.**—OPERA HOUSE (S. N. Nye, manager): Robert Downing presented Helena to large and well-pleased audience 3.

**LEADVILLE.**—WESTON OPERA HOUSE (A. S. Weston, manager): Tornado 5; good house. ——LYCEUM THEATRE (S. S. Simpson, manager): Black Flag week ending 7; good houses all week.

**PUEBLO.**—GRAND OPERA HOUSE (S. N. Nye, manager): Robert Downing and his co. 2 in Helena to a large audience. Aeriel Ladies' Sextette 5. ——ITEM: A cordial invitation for a return engagement was accepted by the ladies, and they sung to another crowded house 7.

**GRAND JUNCTION.**—PARK OPERA HOUSE (Edwin A. Haskell, manager): House dark 2-14; Silver Lining 14.

## CONNECTICUT.

**HARTFORD.**—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Charles Hanford, supported by a good co., presented Julius Cæsar 4 to a fair house. Mr. Hanford gave a satisfactory conception of Marc Antony. Thomas Q. Seabrooke 5 in Baby Mine disappointed his many friends, who have heretofore seen him in Isle of Champagne. The piece he presented this time was Baby Mine, which was far beneath the merits of Seabrooke and his co., a fact which he no doubt realizes, as a new piece will be substituted this week. Ffolliott Paget, who has been playing with this co., is succeeded by Maude Granger, who joined the co. here, which, by the way, was her residence before adopting the stage. One of the most amusing entertainments of the season was Town Topics 6, without plot or reason but replete with comedy work of such well-known vaudeville stars as Wood and Shepard, Conroy and McFarland, Tommy Meade, the Merrillees Sisters et al. Peck's Bad Boy had an immense School Children's matinee 7 and good evening attendance. Brady's Cotton King 9, 10 was given two successful presentations by a competent co. Black Sheep 11, 12; Frank Mayo 13; Friends 14; Modjeska 16, 17. ——ITEM: James Jay Brady has severed his connection as manager for Thomas Q. Seabrooke and is about to launch something new on the theatrical wave. Manager Parsons makes frequent trips to this city in the interest of his new theatre and is carefully watching all the details.

**NEW HAVEN.**—HYPERION THEATRE (G. B. Bunnell, manager): A Fatal Card, which made such a hit here last September, played a return engagement 4 and completely filled the house. Both the play and players are deserving of the highest commendation. Thomas Q. Seabrooke in Baby Mine, a fine comedy, drew two delighted audiences 6, 7. The co., on the whole, was first-class. John L. Stoddard the popular lecturer, gave the first of his entertaining talks 5, when a crowded house was in attendance. Hoyt's A Black Sheep was a magnet which brought out a big house 9. Although seen here many times it still retains its popularity. Otis Harlan, in the part of Hot Stuff, is a revelation, he is funny every minute. There is a wonderful little dancer with the co. who deserves a prominent name on the programme. Ada Dare and Agnes Rose Dare were also very clever. This house will be occupied mostly by local affairs until the holidays. ——GRAND OPERA HOUSE (G. B. Bunnell, manager): W. A. Brady's big melodramatic success, The Cotton King, did a fairly business 5-7. The S. R. O. sign was out every evening before 8 o'clock and many were turned away. The two matinees would have been called big business by the majority of cos. James M. Brophy as Jack Osborn was very fine as was C. H. Brooke and Franklin Roberts. Oscar Eagle was about as cold-blooded a villain as I have ever seen. The female parts as depicted by Esther Lyons, Clara Wisdow and Sophie Albert were all that could be desired. Plays and Players, a piece written to show off the talent of several well-known variety people, are doing a fair business 9-11. With the co. are Delmore and Wilson, Richie Foy and Lillie Vedder, Al Weston, Frank Latona, Annie Whitney and Mae Raymond. Charles T. Ellis 12-14; Watson Sisters 16-18.

**NORWICH.**—BROADWAY THEATRE (Dodge and Harrison, managers): Sawtelle Dramatic co. week of 2-7 drew crowded houses at 10-20 cents, with daily dime matinees, and gave remarkable performances for the money. The orchestra is the feature of the organization and fine concerts were given at each performance, with solos by Georgia Dean Spalding on the harp and bells. The specialties introduced by Raby June and others were also very good, and the dramatic portion of the performance fair. South Before the War 12, to be followed by Lillian Kennedy in She Couldn't Marry Three, Sowing the Wind and A Midsummer-night's Dream. ——BREED OPERA HOUSE (Ira L. Jackson, manager): A Fatted Calf drew a good-sized house 9, who found much to enjoy in the funny farce, which is interpreted by a very funny co., including Annie Ward Tiffany, Tom Browne, the whistler, and other bright people.

**BRIDGEPORT.**—PARK CITY THEATRE (Parsons and Jennings, managers): The presentation of Martha, under the baton of E. B. Tomlinson, 5, was a distinct success, serving as the debut of Mabel Curtiss White, the latest local aspirant for operatic honors. John L. Stoddard inaugurated his sixteenth consecutive lecture season 6 with a talk on Naples. Hoyt's A Black Sheep filled the house 7 and ought to be able to do it for a week; it's surely good enough. Yale's incomparable Glee and Banjo Clubs gave a delightful concert 9 to good business. W. S. Cleveland's Minstrels 17. Milton Royle in Friends 21. A superb Christmas attraction is announced in Modjeska's presentation of As You Like It and Marie Stewart. Andrew Mack 29. ——THE AUDITORIUM (Parsons and Jennings, managers): A Jay Circus, booked for 5-6, played the first night and its specialties were so "chilly" and its musical director so alcoholized that the management closed the house. Struggle of Life, 9-11, had a clever presentation, and the latest venture of Charles Strumm, Plays and Players, 12-14, was even better. Fire Patrol 16-18. Rev. Father Slattery lectures 19-20. Jack's Adamless Eden 23. Enemies for Life 24-25. Lost in New York 26-28.

**MIDDLETOWN.**—THE MIDDLESEX (Middlesex Assurance Co., managers): Charles B. Hanford, with a good co., presented Julius Cæsar 6 to a small but well-pleased audience. Charles T. Ellis 11 to fair business. The holiday inattention to theatricals has begun. The Fatted Calf 18. ——ITEM: The Charles T. Ellis co. will rest in New York city this week. Mr. Ellis has had a most successful season thus far, having been on the road since September, playing to good business the entire time.

**WATERBURY.**—JACQUES OPERA HOUSE (Jean Jacques, manager): Town Topics filled the house 7 with a well-pleased audience. The specialties introduced by Wood and Shepard, William Kellar, David Conley, Phil McFarland and the Merrilees Sisters were very good. Peck's Bad Boy attracted a good-sized audience 9. A Black Sheep, with Otis Harlan as Hot Stuff, supported by an excellent co., crowded the house with a delighted audience 10. Ada Dare as the queen of the burlesque made a most favorable impression.

**NEW LONDON.**—LYCEUM THEATRE (Ira W. Jackson, manager): The Burglar 6 played to medium business. A Fatted Calf 10 was an amusing comedy by a co. of clever people. George Richards, formerly of Hoyt's Temperance Town, was the central figure and provoked much merriment. Tom Brown, the whistler, was certainly a marvel and received an ovation. Side Tracked 13.

**NEW BRITAIN.**—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Town Topics, a vaudeville co. under the guise of farce-comedy, gave a first-class variety show to a big house. Charles T. Ellis in The Alsatian 10 failed to draw. Cotton King returns 12; James J. Corbett 17. Black Crook 14. ——OPERA HOUSE (John Hanna, manager): Edwin Forsberg in Forgiven played to fair business 5, 6. Watson Sisters Burlesque co. 16.

**ROCKVILLE.**—HENRY THEATRE (Murphy and Wendhiser, managers): South Before the War 11 gave a good performance to a fair house. The Burglar 14. ——ROCKVILLE OPERA HOUSE (J. H. Freeze, manager): The Kodak 7 gave a pleasing musical entertainment to a small house.

**WINSTED.**—OPERA HOUSE (J. E. Spaulding, manager): Lillian Kennedy 9, 10 at reduced prices to large business. Mock Trial by local talent 11; Black Crook 13; Sowing the Wind 31.

**TORRINGTON.**—OPERA HOUSE (F. R. Matthews, manager): Pawn Ticket 210 11-12; fair business, good performance. Especially good were Edward Ellis, Allen Hampton and Edith Ellis. Fire Patrol 6. Lost Paradise 24. ——ITEMS: The members of Pawn Ticket 210 received two weeks notice of closing 11.

**SOUTH NORWALK.**—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Charles T. Ellis in The Alsatian; good house, 9. Robinson's Opera Co. 10-14.

## DELAWARE.

**WILMINGTON.**—GRAND OPERA HOUSE (Jessie K. Baylis, manager): Two Johns 7, fair house. The Old Homestead 9, good business. Minnie Maddern Fiske 13, 14. Gilhooley 17; Merry World 21. ——BIJOU THEATRE (Charles V. Miller, manager): Foresberg's co. presented Forgiven 12-14; fair houses. Tim the Tinker 16-18.

## FLORIDA.

**PENSACOLA.**—OPERA HOUSE (J. M. Coe, manager): Grau's Opera co. 2-7; fair business; audiences well pleased. ——ITEMS: J. Aldrich Libby left co. here. The Fatal Card 13, 14.

**JACKSONVILLE.**—PARK OPERA HOUSE (J. D. Burbridge, manager): Frohman's Fatal Club 9; good house. The performance was excellent, and each member of the entire co. well adapted to the character assigned him. Fitz and Webster's A Breezy Time 10. Shore Acres 14.

## GEORGIA.

**SAVANNAH.**—THEATRE (J. C. Shaw, manager): Frohman's co. in The Fatal Card 6, 7, with Walter Howe, Charles Stedman, M. T. Jordan, Belle Gilbert, Anna Vislaire and Kathryn Osterman in the cast, proved a successful attraction. James O'Neill 10, 11 in Virginius and Monte Cristo. Owing to inclement weather the first-named piece suffered, good business being the fortune of the other. Mr. O'Neill as the count has been seen several times in this city, but never to better advantage. ——GUARDS HALL: The Mozart Symphony Club concert, large and representative audience of music-loving people, 11.

**ATHENS.**—NEW OPERA HOUSE (H. J. Rowe, manager): Shore Acres played 12 to large and delighted audience. Every one was delighted. Archie Boyd as Nathaniel Berry pleased everyone.

**ALBANY.**—GRAND OPERA HOUSE (Winberg and Rosenthal, managers): House dark week 2. So far this season has been conspicuous for the unfulfilled contracts on hand, which has caused quite a loss to the lessees of this house, and it is quite possible that it will be converted into a gymnasium, possibly by Jan. 1 if the contracts now in force can be annulled, which will leave Albany without a hall or playhouse of any description. Upon the face, this appears to be an unfortunate move for our theatregoers, but many claim it will be a "blessing in disguise," as it will prompt some of our capitalists to build a house more worthy of their patronage.

**BRUNSWICK.**—L'ARIOSO OPERA HOUSE (M. A. Baker, Jr., manager): A Breezy Time 6; good house. Matinee 7; small business. Night performance did not take place, there being but $9 at the box-office one hour after the time advertised for the curtain to rise and no prospect of any more being taken in. The management returned the $9 to the ticket holders.

**ROME.**—NEVINS' OPERA HOUSE (James B. Nevin, manager): House dark week ending 7.

**AMERICUS.**—GLOVER'S OPERA HOUSE (Bloom Brown, manager): House dark week ending 7. Next attraction: The Schubert's Grand Concert for benefit of local lyceum course.

## IDAHO.

**BOISE CITY.**—COLUMBIAN THEATRE (J. A. Pinney, manager): Schilling Minstrels 3 to a crowded house. This was their first appearance here and they gave a splendid performance. Charley's Aunt 12; Robert Downing 18; Marie Sanger 30.

**POCATELLO.**—OPERA HOUSE (C. J. Balch, manager): Schilling's Minstrels 2 to a good house and pleased audience. ——ITEM: Mr. Balch, former manager and favorably known to the profession, has taken Mr. O'Malley's place as manager.

**WALLACE.**—OPERA HOUSE (R. Daxon manager): Carlton Players to good houses Nov. 28-30.

## ILLINOIS.

**PEORIA.**—GRAND OPERA HOUSE (Chamberlain, Barhydt and Co., managers): Jule Walters in Side-Tracked Nov. 30; topheavy house. The Limited Mail 2; fair business. The play was entirely satisfactory to those who insist that lively action and scenic effects are the most commendable features of a play. The dancing of Beatrice was especially fine. Camille D'Arville in Madeline or the Magic Kiss 3, 4; large and delighted audiences. Miss D'Arville was in perfect voice and was repeatedly recalled, particularly so after her aria in the second act. Rose Leighton and Mr. Bonifacе are deserving of praise for their fine work. ——THE AUDITORIUM (Lem H. Wiley, manager): Alabama 29, 30, with matinee, to the largest audience that has assembled in the house since opening; the performance was excellent. Royal Hawaiian Band 1, with matinee; good business. Vincent and Streeter co. 2-7.

**SPRINGFIELD.**—CHATTERTON OPERA HOUSE (R. I. Chatterton, manager): A Texas Steer packed the house from pit to dome and pleased them all 2. Hyde's Comedians gave a first-class entertainment, but their audience was small. The Camille D'Arville Opera co. made their first appearance here before a large and fashionable audience 6. It was a pleasant performance from first to last. Maloney's Raffle booked for 7, did not appear. Mackie's Grimes' Cellar Door drew only a fair house and failed to please them 9. ——ITEM: John D'Ormond, manager of the D'Ormond and Agnes Fuller Comedy co. has been in the city for the past few days being treated for a throat trouble. J. J. Rosenthal, agent for Nancy Lee Opera co. received word here to join the co. at once in New York; Sinbad 12; Spider and Fly 19; Joseph Jefferson 20.

**DECATUR.**—ITEMS: No amusements in the theatrical line are in sight here until the Grand reopens in February. Manager Haines has retired, and the management of the new Grand will be in the hands of Fred Given, of Columbus, O., who is a relative of Mr. Powers, the present owner of the Grand. Mr. Haines wishes it to be known that he will still assist the management in running the house until next September. The Opera House is fast being rebuilt; the roof is on, and the interior work is rapidly being put in place, and all contracts call for Feb. 1.

**BELLEVILLE.**—TIEMANN'S OPERA HOUSE (L. E. Tieman, manager): The Peasant co. (German) 2 to a very large and well-pleased audience. Co. D Minstrels (local) 4 to S. R. O.; performance good. Al. G. Field's Darkest America 8 to good house; this was one of the best negro shows ever seen in this city. Pauline Hall in Dorcas 6 to a large lower floor audience; performance very good. Hopkins' Specialty co. 22; Morrison's Faust 25. ——ITEM: Dec. 8 being W. A. Junker's birthday, he was presented with numerous presents by the members of Darkest America, Charles E. Suntaagg making the presentation speech.

**QUINCY.**—EMPIRE THEATRE (Chamberlain, Barhydt and Co., managers): James B. Mackie in Grimes Cellar Door 5; fair business. Sinbad 7 drew a good-sized house and gave excellent satisfaction. In Old Kentucky 9 to a large and enthusiastic audience. ——ITEM: C. T. Dazey, the author of the play, was born and raised here. At the present time he is visiting here and being noticed in the audience he was greeted with applause, which he acknowledged. Trilby 10; Donnelly and Girard 11; Twelve Temptations 14.

**ELGIN.**—DU BOIS OPERA HOUSE (Fred W. Jencks, manager): Delmonico's at Six 4. J. M. Ward presented this play very creditably to a well-pleased audience. A Texas Steer 7 gave excellent satisfaction to a large audience; co. a very strong one.

**ROCKFORD.**—OPERA HOUSE (C. C. Jones manager): Al. G. Field's Minstrels gave the finest perform-

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ance ever witnessed in our city 3. Ward and Vokes in A Run on the Bank pleased a fair house 4. A Green Goods Man 7; small house. Down in Dixie canceled. Ha Irvine is home on a short visit. Midnight Flood 25; Wicklow Postman 30; Black Crook 31.

**EFFINGHAM.**—AUSTIN OPERA HOUSE (Warren and Austen, managers): House dark week 9. Morrison's Faust 29.

**STERLING.**—ACADEMY OF MUSIC (Fred Hempstead, manager): Will Carleton, reader and lecturer, 9 to large and fashionable audience.

**JACKSONVILLE.**—GRAND OPERA HOUSE (Tindale, Brown and Co., manage rs): Hyde's Comedians 3 to fair business. The male portion of the co. was good, but the opposite sex very poor. Camille D'Arville 7 to crowded house and, while all were very well pleased with the performance, some were very much dissatisfied on account of the co cutting the play one act in order to catch train for St. Louis.

**FREEPORT.**—GERMANIA OPERA HOUSE (Phil Arno, manager): Daly's Comedians in repertoire 2-4 to fair-sized audience.—ITEM: The Green Goods Man, booked for 11, has been canceled. Pauline Hall in Dorcas 13.

**STREATOR.**—PLUMB OPERA HOUSE (J. E. Williams, manager): A Texas Steer was hugely enjoyed by a good-sized audience 5.

**MOLINE.**—AUDITORIUM OPERA HOUSE (A. C. Woodyatt, manager): Clay Clement in The New Dominion 3 gave an excellent performance to poor business; storms and counter attractions were the cause. Mr. Clement's support was unusually good.

**OTTAWA.**—SHERWOOD'S OPERA HOUSE (F. A. Sherwood, manager): Tim Murphy in A Texas Steer 6 to large and fashionable audience. The White Slave 9 to small business; co. not up to the average. Jule Walters in A Money Order 10; medium business. The Great Brooklyn Handicap 19; Joe Ott in The Star Gazer 23; The Wicklow Postman 27; A Bunch of Keys 30.

**CANTON.**—AROMAY OPERA HOUSE (L. B. Messer, manager): Morrison's Faust to a good house.—THE AUDITORIUM: Frank Beard, the great cartoonist, under the auspices of the Y. M. C. A., to S. R. O.

**BLOOMINGTON.**—NEW GRAND (C. E. Perry, manager): Camille D'Arville in Madelene, or the Magic Kiss, 5 to a full house; audience well pleased. Hyde's Comedians 7; fair-sized audience. Joe Jefferson 18, Holden Comedy co. 23-28.

**CHAMPAIGN.**—WALKER OPERA HOUSE (J. W. Mullikin, manager): Alabama played to good house 3. Walker Whiteside to fair house 6. Ezra Kendall 16; Charity Ball 27; My Wife's Friends 31.

**CLINTON.**—NEW OPERA HOUSE (John B. Arthurs, manager): Al. G. Field's Minstrels and Uncle Josh played a S. R. O. house 6.—REDNICK'S OPERA HOUSE (W. B. Cundiff, manager): Joining the Circus co. 7 to poor business; performance fair.

**AURORA.**—OPERA HOUSE (J. H. Plain, treasurer): Ward and Vokes in A Run on the Bank good performance to fair house 3. Texas Steer pleased fair house 6. Clara Schuman Lady Orchestra 10; Down in Dixie 13; Pauline Hall 16. The Dazzler 23; Bunch of Keys Jan. 2; Country Circus 10; Sweet Lavender 21.

**GALESBURG.**—THE AUDITORIUM (F. E. Berquist, manager): Walker Whiteside in Merchant of Venice 6 and Sinbad 9 to large and well pleased audiences. Pay Train 11; Digby Bell Opera co. 12; Wetmore's Faust 14; Grimes' Cellar Door 16; Hoss and Hoss 17; Daly's Comedians 19-21; Joe Ott in The Star Gazer 25; Boston Howard Athenæum co. 26.

**EAST ST. LOUIS.**—MCCASLAND'S OPERA HOUSE (Frank McCasland, manager): Pauline Hall in Dorcas 6 poor house; excellent performance. The Prodigal Father 9; fair performance. Black Crook 15, in place of Spider and Fly which management cancelled. A Bunch of Keys 22; Ada Gray 24; Killarney 25; Big Scout 26; Jules Walters 29.

## INDIANA.

**NEW ALBANY.**—OPERA HOUSE (J. D. Cline, manager): The Span of Life, a romantic drama, was presented to a large and well-pleased audience 3. The co. is a competent one and the scenery the most beautiful ever set upon this stage. The play is highly sensational, each act having for its climax some very exciting scene. The Span of Life, as formed by the acrobats, the Walhalla Brothers in the third act, was a pretty, although a very dangerous act, and was cheered to the echo. No co. has ever been here that carried as much scenery as this one and nothing was lacking to make the production first-class in every particular. Marion Lefingwell appeared to advantage as the hero, Richard Blunt, and gave a natural portrayal of the character, which won him the hearty approval of his auditors. Dunston Leech, the villain, is fairly well taken by William Hatch, who at times is strong in the part, but on the whole seems to put too much villainy into the character. William Friend is happily cast as Nutty Brown and kept the audience in a roar of laughter. He is certainly a clever comedian and received merited recognition. W. S. Evans was capital as Joshua Gaunt and does a clever bit of character work. Clara Coleman made the hit of the evening as Shrove Tuesday. She is an exceedingly clever soubrette and plays the part with a dash and vim that made a most favorable impression. Florence Foster as Mrs. Jelf, Effie Darling as Kate Heathcote and Alice Ainscoe as Cecil Jelf each gave strong impersonations of their characters and are worthy of mention. A Baggage Check 14; Mr. and Mrs. Sidney Drew 17.—ITEM: W. S. Butterfield, manager of A Baggage Check, is here billing his attraction.

**HUNTINGTON.**—OPERA HOUSE (H. E. Rosebrough, manager): House dark week of 2. O'Hooligan's Masquerade 20.

**MADISON.**—GRAND OPERA HOUSE (T. E. De Loste, manager): Dr. Callen, mesmerist, 2, closed engagement for 3, 4, on account of light business. Flanagan's Wedding 9; fair house but co. poor excepting the Beckett trapeze artists. Zero 28. House dark Christmas.

**ROCKVILLE.**—OPERA HOUSE (D. Strouse and W. White, managers): Dark 9-14. Nugget Nell 21; Old Farmer Hopkins 25.—CARLISLE HALL (D. Carlisle, manager): Miss Moulton's Physical Culture indefinite. Home talent entertainment 5 to large and appreciative audience.

**SEYMOUR.**—OPERA HOUSE (F. O. Cox, manager): Flanagan's Wedding 7; small house. Of the performance little can be said; the few specialties, however, are good. Walker Whiteside in Merchant of Venice 14.

**GOSHEN.**—THE IRWIN (Frank Irwin, manager): Jane Coombs 4 to a very large and appreciative audience. A Cracker Jack 6; fair house; Dr. Hedley's lecture 20.

**TERRE HAUTE.**—NAYLOR'S OPERA HOUSE (James B. Dickson, manager): Trilby was presented 5, 6, with Marion Grey in the title-role and H. G. Carlton as Svengali; business good. Digby Bell Opera co. in Nancy Lee delighted good house 7. Al. G. Field's Minstrels gave an excellent performance to big house 9.—ITEM: Owing to change of management and canceled dates the Digby Bell Opera co. will lay off here until 13. The co. will play a benefit performance under auspices of local lodge of Elks 12.

**ANDERSON.**—GRAND OPERA HOUSE (I. E. May, manager): Hawaiian Band 4; poor business but one of the best attractions this season and deserving of better house. Murray and Mack 5; good business; good performance. Spider and Fly 7; poor business, poor co. and very poor performance.

**VINCENNES.**—GREEN'S OPERA HOUSE (C. G. McCord, manager): Trilby, under management of W. A. Brady, was presented here for the first time 4. The co. was a competent one and the audience well pleased. Walker Whiteside makes his first appearance here 11, presenting Hamlet.

**SOUTH BEND.**—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Joseph Hart in A Gay Old Boy played to good business 7; Sowing the Wind 12.—GOOD'S OPERA HOUSE (J. B. Toms, manager): Amy Lee and Frank Doane in Miss Harum Scarum to good house 3. Ezra Kendall in A Pair of Kids packed the house 5.

**UNION CITY.**—CADWALLADER'S THEATRE (C. H. Cadwallader, manager): O'Hooligan's Masquerade 4; fair house. Killarney 9; light business; performance fair.

**ELWOOD.**—OPERA HOUSE (W. F. Van Arsdale, manager): Killarney, as presented by Virginia Johnson, failed to please a large audience 7. Special Delivery drew a small house 10; performance very satisfactory.

**LAFAYETTE.**—GRAND OPERA HOUSE (George Seeger, Jr., manager): Royal Hawaiian Band and Glee Club 3 to fair house. William A. Brady's Trilby 7 gave good satisfaction to large audience. Spider and Fly 11.

**EVANSVILLE.**—GRAND (King Cobbs, manager): Trilby 3 to packed house and was generously applauded and appreciated. George H. Trader's Zou-Zou was a delightful impersonation and the entire cast were excellent. Our own Fred Miller and his opera Nancy Lee held the boards 5, 6; fair houses. Stuart Robson in The Rivals 10; Donnelly and Girard in The Rainmakers 13.—PROPHET'S (T. J. Groves, manager): Delmonico's at Six drew a good house 8; Side Tracked 13.

**WABASH.**—HARTER'S OPERA HOUSE (Harter Brothers, managers): Spider and Fly 12; O'Hooligan's Masquerade 16.—ITEM: Some first-class attractions would do well here. Almost any first-class attraction could have a packed house.

**GREENCASTLE.**—HANNAMAN'S OPERA HOUSE (G. Blake, manager): Dark 2-7.

**ELKHART.**—BUCKLIN OPERA HOUSE (David Carpenter): A Cracker Jack 5; fair performance to a good house. Dannie Mann in Mrs. Finnigan 17; O'Hooligan's Masquerade 21; Lost—24 Hours 31.

**COLUMBUS.**—CRUMP'S THEATRE (R. F. Gottschalk, manager): Killarney played to a fair-sized audience 4; satisfactory performance but rather indifferently mounted. Owing to a series of cancelations there is nothing definitely booked here now until Jan. 2.

**WASHINGTON.**—OPERA HOUSE (Horrall Brothers, managers): Denman Thompson's Old Homestead 3; fair house; one of the best performances ever presented here. Flanagan's Wedding 6; poor house and the rankest performance ever put on any stage as there was not one redeeming feature. Special Delivery booked for 9, canceled. Walker Whiteside 12, 13; Bunch of Keys 21.

**FRANKFORT.**—COLUMBIA THEATRE (Aughe and Benefield, managers): Spider and Fly 6; fair house; poor performance. Great Brooklyn Handicap 10; poor business; co. first class and deserved better patronage. O'Hooligan's Masquerade 17; K. of P. Minstrels 19; Carrie Russell 21.

**KOKOMO.**—OPERA HOUSE (H. E. Henderson, manager): The Royal Hawaiian Band and Glee Club 5; poor house. Spider and Fly 9; good business.

**LOGANSPORT.**—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Elks' memorial services 1; good attendance. Professor Flint, the mesmerist, 2-5; fair business. Side Tracked 6; good business. M. B. Leavitt's Spider and Fly 10; pleased a large audience. Country Circus 16; Flanagan's Wedding 20; Dan Aman 25. Harrison J. Wolfe 28; On the Mississippi 30; Robert Hilliard Jan. 1.

**HUNTINGTON.**—TODD OPERA HOUSE (Charles W. Todd, manager): Side Tracked 7; good house; performance excellent. J. A. Murphy in the role of the tramp seemed to catch the audience and hold them right with him till the curtain dropped on the last act, balance of co. were clever people. They have promised to play a return date in March and if they do will no doubt test the capacity of the house. Killarney 10; good business. The audience were well pleased with the clever acting of Virginia Johnsonas Kitty Burke. She is a very sweet singer and altogether a very clever and graceful little actress. Barry O'Neill as Allen Tracey, Edgar C. MacKay as Captain Archibald Denning and Cora O'Neill as Oma Krag are also deserving of special mention, and balance of co. all did credit to their parts. Oh! What a Busy Day 14-16; advance sale good.

**RICHMOND.**—PHILLIPS OPERA HOUSE (J. H. Dobbins, manager): Dark 2-9. Alabama 10 to very good business.—THE BRADLEY (Frank McGibeny, manager): Dark 28-4. Killarney 5; light business; poor show. The Captain's Mate 10.

**CRAWFORDSVILLE.**—MUSIC HALL (Townsley and Thomas, managers): Spider and Fly 6; good business; show bad. Brooklyn Handicap 9; fair crowd; good performance. Al. G. Field's Minstrels 10; made the best front and gave the best minstrel show ever seen here to S. R. O.

## INDIAN TERRITORY.

**MUSCOGEE.**—TURNER OPERA HOUSE (Fred E. Turner, manager): Hoyt's Comedy co. in repertoire 2-7 to fair business. The co. gave general satisfaction. Henry Watterson will deliver his lecture on Lincoln 14.

**ARDMORE.**—KLASHI OPERA HOUSE (L. W. Hause, manager): House dark week of 2-7; Curtiss Comedy co. 9-13; Uncle Josh Spruceby 14.

## IOWA.

**BURLINGTON.**—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Sinbad 6 drew an overflowing house; performance excellent; costumes and scenery superb. Joseph Doner as Fresco, Irene Vernona as Sinbad and Harry Clay Blaney as the Old Man of the Sea were the favorites, their every appearance being the signal for applause. Twelve Temptations 13.—ITEM: The baggage and effects of the Sinbad co. were attached here by the manager of the Keokuk, Ia., Opera House to secure a claim for damages on account of the cancellations of a date at that house. The matter was satisfactorily adjusted and the effects released in time to permit of a prompt performance.—Manager Chamberlin is in Peoria this week looking after his theatrical interests in that city.

**DES MOINES.**—FOSTER'S OPERA HOUSE (William Foster, manager): Sinbad played to fair-sized audiences 2, 3; performance good. Walker Whiteside in Richelieu 4; good business; performance excellent. Mr. Whiteside has a much better supporting co. than when seen here last season. The character of Cardinal Richelieu as portrayed by Mr. Whiteside was very acceptable and the audience showed its appreciation by giving the co. several curtain calls. Clay Clement in The New Dominion pleased fair-sized audiences 6, 7; performances excellent. Mr. Clement will play a return engagement here Jan. 1. Down in Dixie 9. Joe Ott 12; In Old Kentucky 13; Devil's Auction 17.—GRAND OPERA HOUSE (William Foster, manager): A Green Goods Man 2; fair business; good performance. My Wife's Friend 16.

**ANAMOSA.**—GRAND OPERA HOUSE (C. R. Howard, manager): William Hawley Smith drew a very large audience 4 and gave the best of satisfaction. Large advance sale for William Carleton 10. House dark 16-24.—ITEM: A son was born to Manager and Mrs. C. R. Howard 9.

**IOWA CITY.**—OPERA HOUSE (Perry Clark, manager): Walker Whiteside pleased a very large house in Richard III. 5. His support was excellent. Will Carleton gives readings 13; Jule Walters in A Money Order 16; My Wife's Friend 24.

**OTTUMWA.**—GRAND OPERA HOUSE (J. Frank Jersey, manager): Down in Dixie to fair business 10. In Old Kentucky 14. Marie Wellesley co. played week of 2 to low prices and filled the house full every night and turned people away. They gave excellent entertainments and pleased.

**OSKALOOSA.**—MASONIC OPERA HOUSE (H. L. Brigs, manager): The Pay Train failed to appear 4. Clay Clemant in the New Dominion 5 gave the best come-y ever played in this house. He will play a return date 31. A. Y. Pearson's Stock co. opened a week stand 9 to S. R. O.; the performance pleased all present and indicates a big paying week. A Money Order 18. The Comptons week 30.

**DUBUQUE.**—GRAND OPERA HOUSE (William T. Roehl, manager): A Green Goods Man, directed by W. E. Gorman, good house 6.

**KEOKUK.**—OPERA HOUSE (D. L. Hughes, manager): Leland Powers lecture for benefit Y. M. C. A. 3 to S. R. O. Grimes' Cellar Door 4; fair house. The Limited Mail 5; fair business. Sinbad contracted for 6, but appeared in Burlington instead and was attached there by Manager Hughes.

**CHEROKEE.**—GRAND OPERA HOUSE (Sanford and Moore, managers): The Holden Comedy co. week of 2-7 to good houses and general satisfaction.

**CEDAR RAPIDS.**—GREENE'S OPERA HOUSE (John B. Henderson, manager): Clay Clement in New Dominion 10; fair house. Down in Dixie 11; good business. Digby Bell Opera co. 14; Devil's Auction 18; My Wife's Friend 22; Pair of Kids 25.—ITEM: J. K. Emmet returned from Denver and rejoined his co. here 9. During his absence he secured a decree of divorce from his wife May Barchus Emmet. He has resumed his tour with Fritz in a Mad-House.

**CHARLES CITY.**—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Clay Clement in the New Dominion 13; Frank Long's Comedians 16-21.

**SIOUX CITY.**—PEAVEY GRAND (A. B. Neall, manager): Down in Dixie drew good house 5. The Bostonians 6, 7 filled the house to overflowing, the receipts were $2 378. Prince Ananias and a War Time Wedding were presented to fashionable audiences. Devils Auction 16.—ITEM: The Bostonians Sundayed here leaving for Minneapolis Sunday night.

**FORT MADISON.**—ERINGER GRAND (C. H. Salisbury, manager): James B. Mackie in Grimes' Cellar Door 3 and Limited Mail 4; both pleased fair-sized audiences. My Wife's Friend 18.—THE MARQUETTE AUDITORIUM (John Downs, manager): Compton's Players opened 9 for a week to good business.—ITEM: Digby Bell Opera co. which was to have appeared here 13 canceled having, it is said, disbanded at Terre Haute, Ind.

**FORT DODGE.**—FESSLER OPERA HOUSE (Rankin and Smith, managers): Barnes and Marvins Players hold the boards all this week. House dark next week.—ITEM: C. H. Smith has been taken in as a partner with Mr. Rankin.

**MARSHALLTOWN.**—ODEON THEATRE (I. C. Speers, manager): Clay Clement and a good co. in The New Dominion 9; delighted a fair audience; plays return date 31.

**INDEPENDENCE.**—GIDNEY OPERA HOUSE (R. M. Campbell, manager): Dark this month.

**DAVENPORT.**—BURTIS OPERA HOUSE (Charles T. Kinyon, manager): Ward and Vokes 1 to large business; performance very good. Clay Clement to fair house 2. Sinbad had an immense house 6; they played return date 8 to equally large business. Robert Ingersoll drew a moderate audience 6. Down in Dixie 12; Joe Ott 13; Digby Bell Opera co. 15, 16; Frank Mayo 24; My Wife's Friend 25.

**ANITA.**—ROOD'S OPERA HOUSE (J. E. Bruce, manager): The Boston Three 7; good house; performance splendid; best this season. Siegel Concert co. Jan. 6.

**BOONE.**—PHIPPS OPERA HOUSE (J. J. Kirby, manager): Maloney's Wedding played to a fair house 6. The Warner Comedy co. opened 6 to a good house in the Golden Giant Mine.

**WATERLOO.**—BROWN'S OPERA HOUSE (C. F. Brown, manager): Walker Whiteside Nov. 28; full house. Grimes' Cellar Door 29; fair business. Colonel Robert G. Ingersoll on "Lincoln" pleased a very large audience 4. A Green Goods Man 5; small audience.

**CARROLL.**—GERMANIA OPERA HOUSE: Rostelle in Hamlet 5; good co. to fair business.

## KANSAS.

**TOPEKA.**—GRAND OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): House dark past week. Devil's Auction 10; Alvin Joslin 11; Effie Ellsler 18; Limited Mail 25, 26; Fast Mail 30.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): Anna Eva Fay, the Fair Mahatma, closed a very successful eleven nights' engagement 8, and the last audience (fully half of whom had been to see her once or oftener before,) was as much mystified and pleased as on the first attendance. Miss Fay has a very clever manager who can work the papers for more free advertising than any man who has ever struck this town. After our papers had explained with much pictorial display just how some of the tricks which puzzled everybody were done, Miss Fay took delight in showing the large numbers who came to witness her discomfiture that she could not possibly do them that way. She will be sure of a warm welcome as often as she returns. Crow Sisters 9.

**ARKANSAS CITY.**—FIFTH AVENUE OPERA HOUSE: A Plum Pudding co. 6; small audience. Co. very ordinary.

**WINFIELD.**—GRAND OPERA HOUSE (T. B. Myers, manager): Uncle Josh Spruceby co. to fair business 5. The co. was fully up to that of last year. Thomas W. Keene 10.

**WICHITA.**—CRAWFORD'S OPERA HOUSE (E. L. Martling, manager): Uncle Josh Spruceby 7; very good performance to satisfactory business. Limited Mail 27.

**FORT SCOTT.**—DAVIDSON THEATRE (Harry C. Emrich, manager): Thomas W. Keene and good co. presented Richard III. to a good-sized house 5. Charles L. Davis in Alvin Joslin had a fair house 6. The co. is weak. Alvin Joslin pleases the class of people that attend such performances. Si Plunkard 18; The Pay Train 23.

**WELLINGTON.**—WOOD'S OPERA HOUSE (Asa M. Black, manager): Dark week of 2-7. Uncle Josh Spruceby 9.—AUDITORIUM (Charles J. Humphrey, manager): Edward Mato the magician 17.

**PARSONS.**—EDWARD'S OPERA HOUSE (Johnson and Steele, managers): Thomas W. Keene as Hamlet 7; full house at advanced prices; very enthusiastic audience. Orris Oser co. 23-28; Si Plunkard Jan. 1.

**LEAVENWORTH.**—CRAWFORD'S GRAND OPERA HOUSE (L. M. Crawford, manager): Crow Sisters Comedy co. week ending 7. The Devil's Auction 8; S. R. O.

**HUTCHINSON.**—OPERA HOUSE (Morris R. Cain, manager): House dark 3-7.

**PITTSBURG.**—OPERA HOUSE (McKim and Lane, managers): Hoyt's Comedy co. week of 9; Si Plunkard 20; Turkish Bath 23; Field's Minstrels 28.

**OTTAWA.**—OPERA HOUSE (Fred R. Miller, manager): Van Dyke and Eaton co. 2-7 to crowded houses nightly. This co. is the finest repertoire co. that has ever entered this city. They begin the second week's engagement 9-14 with large advance sale of seats.

**EMPORIA.**—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Thomas W. Keene 13.

## KENTUCKY.

**LEXINGTON.**—OPERA HOUSE (Charles Scott, manager): The Span of Life, 6-7 to fair business; performance hardly first class. Harry W. Seamons' Extravaganza co. 10 to good business; performance good.—ITEM: S. T. Swift, Jr., who has been acting manager for Mr. Scott, has resigned his position and F. C. Leaming, who is an old theatrical man, has been appointed by Mr. Scott to fill the vacancy. Mr. Scott is to be congratulated on his selection, as Mr. Leaming is a thoroughly competent and most popular gentleman.

**OWENSBORO.**—NEW TEMPLE THEATRE (J. J. Sweeney, manager): Donnelly and Girard will appear in The Rainmaker 14; Hopkins' Transoceanic Star Specialty co. 25; The World Against Her 30.

**BOWLING GREEN.**—POTTER'S OPERA HOUSE (J. M. Robertson, manager): The Derby Winner 2; light house; good show. Otis Skinner 5, good house; the performance in every respect; curtain calls each act.—ITEMS: Cos. playing in Louisville or Nashville can put in the one night here to advantage en route either way. Manager Robertson has returned from a two weeks' hunt in Mississippi. His friends are eating venison this week as a result. A Fatted Calf 18.

**DANVILLE.**—OPERA HOUSE (J. M. Cullins, manager): Centre College Glee Club gave a pleasant entertainment to fair house 3; Eugene Robinson's Fatted Calf co. 19.

**PADUCAH.**—MORTON OPERA HOUSE (Fletcher Terrell, manager): House dark entire week 2. Delmonico's at Six next.

**PARIS.**—GRAND OPERA HOUSE (Scott and Mitchell, managers): Span of Life 5 to good business. Baggage Check 11; Sidney Drew 16; Amy Lee 20; McDoodle and Poodle 30.

**HENDERSON.**—PARK THEATRE (A. D. Rodgers, manager): Trilby by a fair co. to medium house 2. Old Homestead 4; excellent performance to fair house. Delmonico's at Six 7; small house; played to gallery. Fred Warde in Julius Cæsar 13.

**BOWLING GREEN.**—(POTTER'S OPERA HOUSE (J. M. Robertson, manager): A Derby Winner 2; performance good to good house. Otis Skinner in Villon the Vagabond 5; performance excellent, but owing to bad weather he was greeted by a fair-sized audience. The Fatted Calf 18.

## LOUISIANA.

**SHREVEPORT.**—GRAND OPERA HOUSE (Leon M. Carter, manager): Creston Clarke gave a fine performance 4; Black Crook 5; both played to large houses. Railroad Ticket 16; Special Delivery 19.

**LAKE CHARLES.**—WILLIAMS'S OPERA HOUSE (Paul Sullivan, manager): Fatted Calf 2; well-balanced cast; fair-sized and well-pleased audience. Emma Warren in repertoire 8-11; Frank Lindon 12-14; Conroy and Fox in O'Flarity's Vacation 15; Otto Krouse 22-28.

**MONROE.**—OPERA HOUSE (C. T. Madison, manager): Otto H. Krouse co., all of week ending 7 to fair business; performance good. Wood Brothers' Circus 7 to fair business. Land of the Midnight Sun 9.

**ALEXANDRIA.**—OPERA HOUSE (A. Albert, manager): Emma Warren closed a week's engagement on 7. Richards and Pringle's Georgia Minstrels 9 to S. R. O. Receipts, $475. Otto Krouse 12. A good attraction can always do well here.

## MAINE.

**PORTLAND.**—LOTHROP'S PORTLAND THEATRE (Charles C. Tukesbury, manager): Barney Ferguson in McCarthy's Mishaps 9, 10; good houses. Gilbert Opera co., with living pictures, week of 16.—CITY HALL (George H. Libby, agent): The Fatal Card 12-14 drew large audiences. Dr. Parkhurst 9; good house.—PARK THEATRE: Variety 9-14; good business.—ITEMS: Twenty-three thousand people attended the Waite Comedy co's repertoire during their two weeks' stay here.—Sally Akers and Annie Louise Carey Raymond arrived from New York 11. They are going to give a concert at City Hall 18.

**BATH.**—CASINO OPERA HOUSE (G. A. Shults, manager): Fatted 12. Dark until 31, when the Campbell Hose co. Masquerade Ball will be given.

**AUGUSTA.**—OPERA HOUSE (Frank A. Owen, manager): Gilbert Opera co. in Chimes of Normandy 9 pleased a good-sized audience. The Boston Rivals 11.

**BANGOR.**—OPERA HOUSE (Frank A. Owen, manager): Charles Frohman's co. in A Fatal Card 9, 10; large business and best of satisfaction.

**BELFAST.**—OPERA HOUSE (F. E. Cottrell, manager): Concert by The Boston Rivals 12; A Summer Shower 14.

## MARYLAND.

**CUMBERLAND.**—ACADEMY OF MUSIC (J. H. Stahl, manager): The Ideals 2; Golden Giant Mine 3; Black Flag 4; Comrades 5; Shadows of Crime 6; Midnight Call 7; Little Ferrit to good business. The juvenile members of the co., Baby Johnson, made quite a hit. A Public Lodge of Sorrow, B. P. O. Elks, was held Sunday, 8, at the Academy of Music, which was largely attended. The Scottish Reformation by local talent 11.

**HAGERSTOWN.**—ACADEMY OF MUSIC (Charles M. Tutterer, manager): The Ideals opened a week's engagement 9 in The Black Flag to a S. R. O. house. San Francisco Minstrels 17.

**LONACONING.**—RYAN'S OPERA HOUSE (James F. Ryan, manager): James A. Reilly in A German Soldier 12 to a fair-sized house; performance good. Coming: Motton and Greiner's Fun Makers 20.

**FROSTBURG.**—RAVENSCROFT'S OPERA HOUSE (J. T. Ravenscroft, manager): House dark 16-21.

## MASSACHUSETTS.

**LOWELL.**—OPERA HOUSE (Fay Brothers and Hosford, managers): Harkins and Barbour's play Northern Lights drew fair houses 5-7 and matinee. The co. is good, the piece well staged, and it evidently pleased. William Courtleigh, Clarence Handyside and Grace Atwell are in the cast. J. L. Stoddard gave his delightful lecture on "Constantinople" 9 before the usual fine audience. The Fencing Master 13, 14; J. L. Stoddard 16; McCarthy's Mishaps 18, 19; A Black Sheep 20, 21.—MUSIC HALL (W. H. Boody, manager): The Smuggler by the Arnold Wolford co. did a fair business 5-7 with matinee, and The Train Wreckers by the same co. 9-11 with special scenery to medium houses. Zero 12-14.—ITEMS: John M. Bachelder, who is giving so much satisfaction with the In Sight of St. Paul's co., is in town for a few days visiting relatives.—The opera The Miller's Daughter was produced by amateurs 10, 11 under the direction of George H. Willey of Boston.

**SPRINGFIELD.**—COURT SQUARE THEATRE (W. C. Lenoir, manager): Frank Mayo in Pudd'nhead Wilson gave the first professional performance for ten days 12; large and distinguished house. The co. throughout is of marked quality, Miss Maretti, Arnold Daly, Frank Campeau, Newton Chisnell, Lucille Laverne, Miss Graham, and Messrs. Klauber and Halton being especially commended. The enthralling play and its fine presentation overcame the traditional chilliness of Springfield audiences, and the curtain had to be raised twice or three times after each act. The Cotton King co., with James Brophy, 13-14; the Royles in their new play, Mexico, 16; James J. Corbett in A Naval Cadet 19; John Drew in Christopher, Jr., 20.—GILMORE'S OPERA HOUSE: A Jay Circus did not show up for its three-nights' booking. It was rumored that the trunk of the trick elephant was attached in Bridgeport.

**FALL RIVER.**—ACADEMY OF MUSIC (William J. Wiley, manager): Rice's co. in 1492 came 5. A Fatted Calf 6, 7 proved rather interesting, but did a small business. Zephra by local talent for the benefit of the I. O. O. F. 10-14 to large business. Wolford Holmes and Sheridan Dramatic co. 16-18; Julius Cæsar 19; Black Crook 21.—RICH'S THEATRE (Edward E. Rich, manager): A. Q. Scammon's co. in Side Tracked 5-7 pleased small audiences. Dark 9-11. Ross Jollity co. in The Kodak 12-14.—WONDERLAND THEATRE (E. J. Martin, manager): Zero 5-7 did a good business; the piece is well staged and the co. is satisfactory. American Gaiety Girls 9-14 to fair business.

**LYNN.**—THEATRE (Dodge and Harrison, managers): The Fatal Card, that capital melodrama, delighted and aroused large audiences to the highest pitch of enthusiasm 5-7. Local press was particularly laudatory in its praise of play and co. House dark 9-12. Old Glory 13, 14; the Whitney Opera co. underlined; The Masqueraders is the Christmas offering; two performances.—MUSIC HALL: The spectacular phantasy, Zero, with no counter attraction, played to splendid business 9-11. Sam T. Jack's Creole co. 12-14.—ITEMS: Following their usual custom Managers Dodge and Harrison have judiciously booked but few attractions to appear at the Lynn Theatre previous to and immediately after Christmas.—Amy Busby, who so artistically plays Margaret Mortable in The Fatal Card, was indisposed 7, and Edith Athertone, the general understudy of the co., and who plays a minor role in the cast, assumed the part and gave general satisfaction.

**NORTH ADAMS.**—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Friends packed the house 10, and gave excellent satisfaction. The applause accorded Royle the author, was tremendous. Sowing the Wind 14; big sale; Fencing Master 19.—WILSON OPERA HOUSE (Thomas Hanley, manager): Kennedy's Players did well week of 9-14, presenting a repertoire of good plays.—ITEMS: The Vocal Society gave an excellent concert in Columbia Opera House 13 to a large house.—The Columbia Minstrels are in rehearsal and will be presented during the early part of January.

**WALTHAM.**—PARK THEATRE (W. D. Bradstreet, manager): The Union Opera co., an aggregation of local amateurs, under the stage direction of Allen Davenport, of Boston, presented Iolanthe to crowded houses 10, 11, all the members doing well and giving entire satisfaction. The success of the production was due to a great extent to the efforts of Musical Director Louis Gill Eaton, who is a thorough musician. Flag of Truce 21; 1492, 30.—ITEM: Woodward Barrett was the guest of the MIRROR correspondent, and witnessed the performance at the Park 11. Mr. Barrett has signed with Atkinson and Calder for their forthcoming production of Save from the Sea at the Bowdoin Square Theatre, Boston.

**FITCHBURG.**—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Barney Ferguson in McCarthy's Mishaps 5 gave a laughable performance to fair business. The star is ably seconded by St. George Hussey. A Black Sheep 16; The Masqueraders 25.—ITEMS: Miss Fontainebleau, of the McCarthy's Mishaps co., left $27 under her pillow at the hotel here, and did not discover her loss until she reached the next stand, Milford. Our Chief of Police recovered the money, which was found by the chambermaid. The Fencing Master appeared at the Town Hall Leominster 10, under the management of G. E. Sanderson, and was greeted by a good-sized audience. The performance was excellent, and the scenery was appreciated, owing to the large stage. The large attendance of Fitchburg people shows conclusively that we need a first-class theatre very badly.

**BROCKTON.**—CITY THEATRE (W. B. Cross, manager): Otis Harlan, supported by a good co., in A Black Sheep drew a large and well-pleased audience 5. 1492 was presented by a good co. 7. Though not equal to that of last season, the performance satisfied a well-filled house. Katherine Rober, a favorite in this city, opened a week's engagement in Our Kitty to full house 9. Charles B. Hanford 21; Nickerson Comedy co. 23-28; Fatal Card 30-31.

**HOLYOKE.**—OPERA HOUSE (W. E. Kendall, manager): The Struggle of Life 5-6 played to fair business. Performances satisfactory.—THE EMPIRE (W. H. Bristol, manager): Bosco and Seymour, prestidigitator and mind reader, 9-11; fair houses.—ITEM: Manager Arthur C. Aiston, of Friends and Mexico, spends much of his time here while playing the vicinity; reports splendid business.

**MARLBORO.**—MARLBORO THEATRE (F. W. Riley, manager): Harlem and William's Gaiety Burlesque co. 9, 10; business poor. Lillian Kennedy in She Couldn't Marry Three 14; Barney Ferguson 18; Old Tennessee 21; Editha's Burglar, afternoon and evening, 25. Hoyt's A Black Sheep co. 31. The Harlem and Williams' Gaiety Burlesque co. struck a frost here 9, 10 playing to almost empty houses both nights. The co. is an exceedingly large one and was deserving of good patronage, although in some respects the olio was not in keeping with the high class of variety usually seen here. Anna Lloyd English, serio-comic and dancer; the Kinsmers, equilibrists; the Spaulding Brothers, aerial acrobats, were worthy of mention.

**WORCESTER.**—THEATRE (J. F. Rock, manager): No engagements at this house for the past week. Hoyt's Black Sheep is announced for 13, 14.—LOTHROP'S OPERA HOUSE (Alf. T. Wilton, manager): Charles Cumles in A Country Merchant 4-7; The Fire Patrol 9-11. As The Fire Patrol was written by Mr. Harkins, of our city, it was greeted with fine houses.—FRONT STREET OPERA HOUSE (George H. Batcheller, manager): London Belles Burlesque co. 4-7. Sam T. Jack's Creole co. 9-11; good houses all the week.

**PITTSFIELD.**—ACADEMY OF MUSIC (Maurice Callahan, manager): Lillian Kennedy in She Couldn't

Marry Three was greeted with large houses 6, 7. The Black Crook was presented to a good business 11. The scenery and two or three specialties were the only things worth mentioning. Sowing the Wind 13. The Fencing Master 17.——ITEM: Arthur Seymour opened his Wonderland Museum and Family Theatre 16 with The Hindoo Fakirs, Walter Wentworth, Mr. and Mrs. Penny, Burt Hale, Pitching Brothers, Gaverne Sisters, and several other equally good people.

**NEW BEDFORD.**—OPERA HOUSE (W. R. Cross, manager): Rice's 1492 drew large 6; co. fair, not up to expectation of audience. Old Glory 10; small reception.

**TAUNTON.**—TAUNTON THEATRE (R. A. Harrington, manager): Brady's Old Glory 9 to good house. The Kodak 17; fair house; good co.

**LAWRENCE.**—OPERA HOUSE (A. L. Grant, manager): House dark 3-18. Arnold Wolford's Dramatic co. in The Smugglers comes 19-21, and Eugene Robinson's A Fatted Calf will return Christmas.

**ROCKLAND.**—OPERA HOUSE (Edward Whicher, manager): Hanford, Spencer and O'Brien 17 in Damon and Pythias, for the benefit of the K. of P. Allen Lecture 19.——ITEM: Frank Connelly, manager of Hanford, Spencer and O'Brien, stopped over here 10.

**NORTHAMPTON.**—ACADEMY OF MUSIC (William H. Todd, manager): E. M. Royle and an extra capable co. presented Friends to small house 11. It is to be regretted that this clever co. did no better business. Whitney Opera co. in The Fencing Master canceled their date of 14, but will probably come later. James J. Corbett in The Naval Cadet 21; 1492 28. Charles Aunt 3.

**SALEM.**—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Sawtelle's Dramatic co. in repertoire 9-15 opened to good-sized audience, which was highly pleased.——THE LYCEUM (Professor Mohr, manager): Vaudeville. Business very good; highly pleased audiences.

**CHELSEA.**—ACADEMY OF MUSIC (James B. Field, manager): Peck's Bad Boy drew a large audience 5, and gave a very satisfactory performance. Maud Hillman, supported by a first-class co., opened 9 for a week's engagement to big business. Coming: McCarthy's Mishaps 17; In Old Kentucky Jan. 1; Northern Lights 2.

**SOUTH FRAMINGHAM.**—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): The Noss Jollity co. presented Kodak to a well-pleased audience 9. Editha's Burglar 20.

**WESTFIELD.**—THE OPERA HOUSE (A. H. Furrows, manager): The Struggle for Life 7 to a fair house, well-entertained audience, exceptionally good play. The advance sale of The Black Crook indicates a large audience.

**MILFORD.**—MUSIC HALL (H. E. Morgan, manager): McCarthy's Mishaps received deserved applause from an appreciative audience 6. Rice's 1492, 12.——ITEM: The price of seats for 1492 have been advanced to double the usual rates. The result is watched with interest by the usual patrons of the hall.

**ADAMS.**—OPERA HOUSE (H. O. Hicks, manager): Musical Recital by the Mrs. Hughes pupils to a large house 4. Coming: The Empire Male Quartette of Troy, N. Y., assisted by Eulia Rushmore, reciter, and George Doring, cornetist, 10. Flag of Truce 17.

**TURNERS FALLS.**—COLLE OPERA HOUSE (Fred Colle, manager): House dark 6-17. In Old Tennessee 17.

**GREENFIELD.**—OPERA HOUSE (N. J. Lawler, manager): The Black Crook 9; good performance; good business. The Fencing Master 12; very good performance to large and well-pleased audience.

**GLOUCESTER.**—No attractions this week.

## MICHIGAN.

**LANSING.**—BAIRD'S OPERA HOUSE (James J. Baird, manager): Satanelli, hypnotist, concluded a very successful week 8; business fair. Hoyt's A Trip to Chinatown drew one of the largest houses of the season 10, pleasing everyone. U. of M. Glee and Banjo Club 20. Leavenworth Case 25.——STAR THEATRE (Fred R. Mead, manager): Danny Mann and Co. played Mrs. Finnagan 9 to poor house. Mrs. General Tom Thumb 11, 12.

**BAY CITY.**—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Mr. and Mrs. General Tom Thumb and co. 9, 10 to well-filled houses. Pauline Hall Opera co. 19.

**PORT HURON.**—CITY OPERA HOUSE (L. T. Bennett, manager): The A. V. Pearson stock co. closed a week's engagement 6. Not the best of satisfaction was given. John Griffith 14; Robert Hilliard Christmas night. Wang 27. Rhea New Year's night.

**MUSKEGON.**—OPERA HOUSE (F. L. Reynolds, manager): House dark week of 2-7. Pauline Hall Opera co. 18.

**GRAND RAPIDS.**—POWERS' (John T. Condon, manager): A Cracker Jack 9-11. The play is blood-curdling enough to please the most exacting gallery god, and applause came fast and furious from the upper rows. The Corsican Brothers 12-14.——POWERS' (J. T. Condon, manager): Dark week of 2. Sowing the Wind 14; Alabama 24, 25.

**SAGINAW.**—ACADEMY OF MUSIC (John H. Davidson, manager): All the Comforts of Home 4 drew a good house and gave good satisfaction. Mrs. General Tom Thumb and co. 6, 7 pleased large audiences of young people. House dark 9-14.

**OWOSSO.**—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): Jerry the Tramp co. 5 to light business. Some very good people in the cast. Mrs. Tom Thumb and co. are billed for 13, 14, and Satanella the Hypnotist has a return date 16 and week. Ieykl and Hyde co. 21. Killarney 31.

**JACKSON.**—HIBBARD'S OPERA HOUSE (W. W. Todd, manager): The Scout 3 to light business. Mlle. Oneida 8. Trip to Chinatown 11.

**ADRIAN.**—CROSWELL'S OPERA HOUSE (Harry E. Cook, manager): Mr. and Mrs. Robert Wayne opened 9 in The Plunger for a week to S. R. O., giving very good satisfaction. Guy Brothers' Minstrels 20. Alabama 24.

**SAULT STE. MARIE.**—SOO OPERA HOUSE (G. G. Scranton, manager): D. M. Bristol's Equine Curriculum 6, 7 to $140 business.

**KALAMAZOO.**—ACADEMY OF MUSIC (R. A. Bush, manager): The New Dorothy was presented 9 in commendable manner by local talent. Underlined, Pauline Hall.

**ANN ARBOR.**—OPERA HOUSE (A. J. Sawyer, manager): All the Comforts of Home to a fair house 7.

**COLDWATER.**—TIBBITS' OPERA HOUSE (J. T. Jackson, manager): Miss Harum Scarum to fair business 5; audience well pleased. Oneida, spiritualistic medium, 14. Ada Gray, booked for 11, failed to appear.

## MINNESOTA.

**WINONA.**—OPERA HOUSE (O. F. Burlingame, manager): The Alhambra Vaudevilles 2 gave a poor performance to a light house. Twelve Temptations 10; Bancroft 12. Devil's Auction 21; Bostonians 27.

**MANKATO.**—MANKATO THEATRE (C. D. Benack, manager): The Knights of Pythias presented Ermine in a creditable manner 4, 5 to good houses. J. K. Emmett 11.

**CROOKSTON.**—GRAND OPERA HOUSE (T. H. Bioin, manager): Lincoln J. Carter's Defaulter 4 to large and well-pleased audience. A. M. Palmer's Trilby 10.

**ST. PETER.**—NEW GRAND OPERA HOUSE (Satory and Hale, managers): Alhambra Vaudevilles failed to appear 9.

**DULUTH.**—LYCEUM (L. N. Scott, manager).——The Passing Show 6, 7 and matinee to good business; excellent performance. Fred L. Bancroft the Magician 9, 10; light houses. Anna Fattel testimonial concert (local) 12. Our Flat 13, 14. Digby Bell Opera co. 20, 21. The Bostonians 23-25.

## MISSISSIPPI.

**JACKSON.**—ROBINSON'S OPERA HOUSE (C. R. Young, manager): A Fatted Calf was played to a small audience 7.

**NATCHEZ.**—TEMPLE OPERA HOUSE (Sidney T. Lowenburg, manager): A Fatted Calf 6 had but limited patronage, but everybody was pleased.——ITEM: Marie Leslie in a negro specialty was encored seven times. Land of The Midnight Sun 11, 12.

**VICKSBURG.**—OPERA HOUSE (Piazza Co., proprietors): Digby Bell Opera co. in Nancy Lee 2 delighted a crowded house. Robinson's Fatted Calf co. 7; matinee only; full house; very poor co.

## MISSOURI.

**FULTON.**—GRAND OPERA HOUSE (T. M. Bolton, manager): Moore and Livingston 2-4 big houses. A Prodigal Father 14.

**AURORA.**—OPERA HOUSE (W. T. Branham, manager): Tried and True, home talent, 3 to good house. This comedy will be repeated.

**CARTHAGE.**—GRAND OPERA HOUSE (Joe C. Logan, manager): Katie Putnam 6, to good business. Coming: Francis Jones in Old Madrid 12.

**HANNIBAL.**—PARK OPERA HOUSE (Watson and Price, managers): Grimes' Cellar Door 6 to a fair house. Coming: Donnelly and Girard 10.

**MEXICO.**—FERRIS GRAND OPERA HOUSE (H. C. Eagan, manager): Ross, mesmerist, 3, 4 to small houses. Al. Field's Minstrels 9 was greeted with a good audience. Prodigal Father 11. Signor Blitz 21. Morrison's Faust 27.

**SPRINGFIELD.**—BALDWIN THEATRE (H. S. Jewell, manager): Katie Putnam 5 entertained a good-sized audience. Trilby 10. Henry Watterson 17. Turkish Bath 25. Kimball-Corinne Opera co. Jan. 1. The Hustler 3. Field's Minstrels 4.——GRAND OPERA HOUSE (F. S. Heffernan, manager): Black Crook 10 drew a large and appreciative audience.

**SEDALIA.**—WOOD'S OPERA HOUSE (H. W. Wood, manager): Elmer E. Vance's Limited Mail 7; fair house. Robert Ingersoll 9, on "The Foundation of Faith," to an interested audience. Si Plunkard 10 to fair house. Trilby 11. Fast Mail 20.

**JOPLIN.**—CLUB THEATRE (H. H. Haven, manager): Thomas Keene in Richard III. to a crowded house 4. Mr. Keene, in the last act, during the sword combat, threw down his sword and struck Mr. Hennig a stinging blow in the face. Mr. Hennig was in the role of Henry Earl of Richmond. Katie Putnam, assisted by Herbert Cawthorn, in The Old Lime Kiln played their second engagement for the season's to a well-pleased audience. The specialties were good and applause was frequent. Black Crook 11; Trilby 13; In Old Madrid 18.

**BUTLER.**—OPERA HOUSE (J. W. Taylor, manager): In Old Madrid 7, good house, audience delighted. Si Plunkard 13. A Turkish Bath 21. Manager Taylor is pleasing our people with his selections of attractions this season.

**INDEPENDENCE.**—MUSIC HALL (John H. Border, manager): Si Plunkard played to good business 9. Katie Putnam 11.

**FAYETTE.**—OPERA HOUSE (Lee Holladay, manager): The Dudley Buck Quartette 9; light business. Coming: The Prodigal Father 16. Maloney's Wedding 28.

**COLUMBIA.**—HADEN OPERA HOUSE (B. E. Hutton, manager): Al. G. Field's Darkest America 10; general satisfaction to good business. Morrison's Faust 28.

**MARSHALL.**—OPERA HOUSE (M. E. Deering, manager): Francis Jones in Old Madrid 3 to a crowded house; excellent performance. Dudley Buck Male Quartette under the management of Trinity Guild 7. A Turkish Bath 19.

## MONTANA.

**BOZEMAN.**—OPERA HOUSE (W. W. Livingston, manager): Dark. Arimiuti Concert co. 10; Lincoln J. Carter's The Defaulter 14. Katie Putnam 31.

**MISSOULA.**—BENNETT OPERA HOUSE (G. N. Hartley, manager): The Pringle May co. have been playing a week's engagement 2-7 to good houses, at popular prices. The kaleidoscopic dance of Edna May was a very pleasing feature. The Arimiuti Concert co. 16.

**BUTTE.**—MAGUIRE'S OPERA HOUSE (John Maguire, manager): A. M. Palmer's co. in Trilby 2-5 to good business. Edith Crane made a delightful Trilby, and Reuben Fax as Svengali was excellent, and both received curtain calls at every performance. House dark week of 8. The Defaulter 19-21.——ITEM: Manager John Maguire has gone to Salt Lake and Denver, and will try and organize a co. to play the Montana circuit Christmas week.

## NEBRASKA.

**GRAND ISLAND.**—BARTENBACH'S OPERA HOUSE (S. E. Reynard, manager): William C. Andrews co. in My Wife's Friend to good business.

**FREMONT.**—LOVE OPERA HOUSE (E. C. Usher, manager): Fanny Rice 3; no house, consequently no performance. My Wife's Friend 5; good performance to small house. Maloney's Wedding 13; In Old Kentucky 26.

**KEARNEY.**—OPERA HOUSE (John J. Osborne, manager): Clayton's Jubilee Singers 5; good house; fine entertainment. Lincoln Carter's Fast Mail 10.

**KEARNEY.**—OPERA HOUSE (Richard L. Napper, manager): Lincoln J. Carter's Fast Mail 6; good house, performance not up to last year. Thomas Keene in Hamlet 17.

## NEVADA.

**VIRGINIA CITY.**—PIPER'S OPERA HOUSE (John Piper, manager): Mahara's Mastodon Colored Minstrels 4; good performance to a large house.

## NEW MEXICO.

**ALBUQUERQUE.**—GRANT'S OPERA HOUSE (B. F. Davis, manager): Prof. Gentry's Dog and Pony Show 5, 6; large business; excellent attraction.

## NEW HAMPSHIRE.

**DOVER.**—CITY OPERA HOUSE (George H. Demeritt, manager): The Fencing Master drew a large and well-pleased audience 6.

**MANCHESTER.**—OPERA HOUSE (E. W. Harrington, manager): House dark 9-14. Hoyt's A Black Sheep 17.——GORMAN'S THEATRE (Charles J. Gorman, manager): Ulhe Akerstrom 9-14 in repertoire to good business. Maude Hillman 16-21.——ITEM: William J. Doherty, who has been stage carpenter at the Manchester Opera House since its commencement, died of consumption 9. He was well known and liked among the profession.

**PORTSMOUTH.**—MUSIC HALL (J. O. Avers, manager): The Bride of Seville, a comic opera in two acts, by E. T. Collins, was presented by local talent 11, 12 to crowded houses. Mary Montgomery and Zeph Goodrealt essayed the leading roles in a highly satisfactory manner, while the comedy element furnished by C. W. Gray, J. W. Newell, and E. W. Gray, all members of the house corps of ushers, was capital. The Bubb Comedy co. 16-21.

**NASHUA.**—THEATRE (A. H. Davis, manager): Maude Hillman opened a week's engagement to big receipts, but business fell owing to other numerous attractions. The Fencing Master drew the largest and most fashionable audience of the season. Zero 16. The Black Sheep 18; Sawtelle Dramatic co. 23-28.

## NEW JERSEY.

**NEWARK.**—MINER'S THEATRE (Thomas W. Miner, manager): Chauncey Olcott in The Irish Artist drew a good house at the opening performance 9. Judging from the advance sale, he will equal if not surpass his record of last season. The co. in support of the star is of a high order. Ellie Germon as the Widow Blake being especially good, while Rolinda Bainbridge as Kate makes a very charming picture. Robert Mantell 16-21. Captain Paul 23-28.——H. R. JACOBS' THEATRE (V. J. Jacobs, representative): A good and a very enthusiastic house greeted Andrew Mack 9 when he appeared as Myles Aroon. The cast, which includes two of the original members of Scanlon's co., Charles R. Webster and Millie Sackett, was first-class, which characterizes all the Productions of Truss and Co. The star has a very sweet voice, which he uses to good advantage. Bowery Girl 16-21. Irish Alderman 23-28.——ITEMS: Dorothy Kent will join the Andrew Mack co. on 23. She will play the soubrette part.——Thomas W. Miner, son of Henry C. Miner, has been appointed manager of the house which bears his name in this city in place of Colonel W. M. Morton, who resigned. Mr. Miner has many personal friends in this city, and those who have met him in business and socially all speak well of him, and wish him success. The only change which has been made in the staff of the theatre is that of Frank Hamilton, who fills the position of head usher made vacant by the resignation of Selim A. Gallaher. It is hoped by the many friends of George W. Turner that he will continue as doortender, which position he has filled since the theatre was built. George Hemminger, assistant treasurer and secretary of Waldman's Opera House, died in Los Angeles, Cal., Dec. 3, where he had gone for the benefit of his health. Sandow, while performing at the matinee 4, was kicked in the knee by one of his horses, so he was unable to appear Thursday night and Saturday matinee. It caused a marked falling off in the receipts. His leg was swollen to twice the natural size, and Saturday, P. M., he was only able to pose and exhibit his muscular development.——The two successors of Scanlon being in this city at the same time this week have recalled many recollections of the old favorite. George W. Turner was born in the same city, Springfield, Mass., and attended school with the now unfortunate favorite.——Nine of the attaches of the Elizabeth, N. J., Theatre were initiated into Lodge 28, I. M. A., on 21.——The Irish Artist co. lay off week 16.——D. W. Truss witnessed the production of Myles Aroon in this city 9.——W. E. Meredith, President of Grand Lodge I. M. A., 1894-95, was presented with a gold watch and chain, a handsome jewel of the order, by members of the assembly through Grand Secretary Reed, of Newark, N. J. The watch bears the inscription, "Presented to W. E. Meredith, Pres. 1894-5 by Grand Lodge I. M. A., United States and Canada. St. Louis, Aug. 1, '95."——Robert Hunter, an old theatrical manager now totally blind, benefits at Miner's, 16. The attraction is Robert Mantell in The Queen's Garter. On the same night Marcus L. Ward Post G. A. R. has a benefit at Jacobs' theatre. A Bowery Girl being the drawing card.——William H. Jones, a member of Newark Lodge of Elks, entertained his brother members at his home, 4, and they in turn presented him a handsome silver-mounted umbrella.

**NEW BRUNSWICK.**—ALLEN'S THEATRE (J. E. Starkes, manager): Kellar, assisted by Mrs. Kellar, 5, appeared before a large house. His superb entertainment in pure sleight of hand and ocular illusions mystified all present. This is but Mr. Kellar's second appearance in this city. He has evidently won favor, judging from the size of the audiences. The Gorman Bros., in Gilhooly's Abroad, 6, gave a satisfactory performance to a fair-sized house. The piece is composed of a number of specialty acts which follow each other in rapid succession. Jolly Old Chums, 10, to a light house. The piece is rather listless, which caused the performance to be somewhat unsatisfactory.——ITEMS: Frank Kohlsolz, manager of the Grand Opera House of Brooklyn, representing Hyde and Behman, was in town, 10, and attended the performance of Jolly Old Chums in the evening. The Jolly Old Chum Co. lay off in Philadelphia, whence they started last August, for the week 16-21. The Bloomer Girls, which was booked to appear here 10, changed date to next February. The Irish Alderman will be the piece presented here on 13 instead of McFadden's Elopement, as was previously announced.——COMING: John Kernell, in The Irish Alderman, 13; Andrew Mack, in Myles Aroon, 16. Two Johns, 20; Kennedy's Players, week 23-28.

**PATERSON.**—BIJOU THEATRE (Ben Leavitt, manager): Harry Williams' Own Co. 7. The co. are clever and deserved the liberal applause given them. Flynn's London Gaiety Girls did not fare so well 9 as on the former visit. City Sports 16-17. Albino's English Swells 19-21.——EDEN THEATRE (H. E. Toovey, manager): Vaudeville performance 9 to rather light patronage. This house almost weekly of late has advertised people who never appeared.——OPERA HOUSE: Presented a new comedy drama entitled Uncle Sam 9-11 to small audiences. It is from the pen of Charles W. Daniels, and is not destined to shine very bright. The co. contained some clever people, including Pete Baker and Will S. Rising. Mr. Rising scored a success with his illustrated songs. Fabio Romani and Living Pictures 12-14. Wells' Two Old Cronies 17-18.

**ELIZABETH.**—LYCEUM THEATRE (A. H. Simonds, manager): Kellar drew a good-sized house 6. The Shrine of Koomra Samu and The Lunla Seance are two of the greatest acts ever seen in this city. Dr. Bill 10. Benefit Court Lafayette I. O. F., crowded house. Andrew Mack 18. Merry World 21. White Crook 23.——DRAKE OPERA HOUSE (F. E. Childs, manager): South Before the War played to excellent business 7. The quartette singing of this co. is worthy of special mention. Little Lord Fauntleroy 27.——ITEMS: Stanley De Longo, in advance of John Kernell's co., was in town 6-7, attended by the largest and fiercest bulldog ever seen in these parts. Thomas Q. Seabrooke, billed to appear 9, has canceled. The stockholders of Drake Opera House held their annual meeting and election 9. The following were elected to serve one year: Peter Egenolf, president and treasurer; Philip Schauble, vice-president, and Senator F. M. Voorhees, secretary.

**ORANGE.**—MUSIC HALL (George P. Kingsley, manager): Kellar, in the wonderful and mysterious art of which he is such a master, entertained a fair-sized house 7.——ITEM: While the presentation of Miss Pygmalion, a travesty on Pygmalion and Galatea, was being given 3 a gauze curtain in being lowered came in contact with a lighted candle and instantly ignited. Jane May was on the stage at the time and, with the assistance of a stage hand, extinguished the flame, and then resumed her part.——John L. Verrill, Jr., a clever local amateur, has written a new piece entitled Old-Fashioned Sweethearts, which will be presented for the first time in connection with his old favorite, Island of Jamalaloo in Commonwealth Hall, East Orange, 14.

**TRENTON.**—TAYLOR OPERA HOUSE (W. R. Williamson, manager): The Gilhoolys Abroad is a farce comedy by James Gorman. That he has admirably succeeded is demonstrated in the laughter and applause of the audience. The supporting is well selected, every one fitting into the part with neatness and ability. Thomas E. Shea has played to good business this week, 9-14, at popular prices. The bill has been changed at each performance.

**PLAINFIELD.**—STILLMAN THEATRE (Rich and Mader managers): Jolly Old Chums, 11; light house.

**BOONTON.**—OPERA HOUSE (S. J. Green, manager): Mayfield H. and L. ball, 10, was largely attended. Two Old Cronies, 16; Lewis Comedy Co., 19-21.

**MILLVILLE.**—ACADEMY OF MUSIC (A. B. Rocap, manager): Lewis Comedy Co. 1-7, to packed houses. J. C. Stewart Two Johns Co. 11.

**ATLANTIC CITY.**—ACADEMY OF MUSIC (Joseph Fralinger, Manager): Peck's Bad Boy Nov. 18 to big business. Coon Hollow 27 to fair business. George Monroe in a Happy Little Home Dec. 3 to the capacity of the house.

**SOUTH AMBOY.**—KNIGHTS OF PYTHIAS OPERA HOUSE (F. E. De Grow, manager): Knights of Pythias fair week 9-14. Stewart's Two Johns 17.——ST. MARY'S HALL (F. J. Schantz, manager): Vaudeville Stars 14.

**MORRISTOWN.**—LYCEUM HALL (W. L. King, manager): Princeton Glee and Banjo Club to a very large and select audience 11; entertainment to be commended. Mrs. Alfred Chertes Cousen and Milo Deyo will give a select concert 18. The Young Men's Catholic Association Dramatic Club will present Colleen Bawn Jan. 1.

## NEW YORK.

**ALBANY.**—LELAND OPERA HOUSE (Fred F. Proctor, manager): J. M. Hill's co. appeared in The Capitol 5, and deserved a much larger house. Thomas J. Grady and Budd Ross as the Jolly Old Chums finished the week. This mixture of singing and dancing is of the Natural Gas style, but not so funny. The Trocadero Vaudeville co. appeared 9 and gave a first-class performance. Sandow was not in proper form, owing to being disabled, having been kicked in th knee by a horse. Colton and Ryno's Lost in New York co. opened a two nights' engagement 10. Charles E. Edwards, who plays a double role, makes a very funny tramp. Down on the Suwanee River 12. For Fair Virginia 13, 14. Elgie Concert 16. Uncle Sam 18. Kellar 19, 20.——HARMANUS BLEECKER HALL: Willie Collier in Little Christopher 13. Princess Bonnie 18.——ITEM: The holiday attractions at the Leland are Christmas, Fire Patrol, New Year's, Midsummer Night's Dream, At the Hall on Christmas, Thomas Q. Seabrooke and on New Year's, John Drew.

**SYRACUSE.**—WIETING OPERA HOUSE (Wagner and Reis, managers): For Fair Virginia delighted good-sized audiences 6, 7. A Milk White Flag drew well 10, 11. Little Christopher to a good house 12. The Merry World 13, 14. Edward Harrigan 19.——BASTABLE THEATRE (Frank D. Hennessy, manager): The Capitol drew fairly 9, 10. The Deestrik Skule (local) to a big house 7. Syracuse Camera Club Exhibition to a large attendance 11. Sandow, Trocadero Vaudevilles 12. Mlle. Jane May 13, 14. Melba 18. Richard Mansfield 20. Primrose and West 21.——H. R. JACOBS' OPERA HOUSE (G. A. Edes, manager): In a Big City drew fairly 5-7. Milton Aborn Opera co. to good business 9-11. Flynn and Sheridan's City Sports 16-18.——ITEMS: Robert Russell, who retired from A Country Circus co. here on account of illness, made quite a hit in a recent local performance by his singing of "Paradise Alley" and buck and wing dancing.——Moses Reis, of Wagner and Reis, will hereafter represent the firm in New York City.——Carleton Macy, with For Fair Virginia, renewed old friendships here.——Cora Balton, a Syracuse girl, is with A Milk White Flag.

**UTICA.**—OPERA HOUSE (H. E. Day, manager): Jolly Old Chums pleased a fair-sized audience 5. The performance was witnessed by the members of The Merry World co., who, having a night off, came on to Utica to see the performance, which they enjoyed immensely. The Merry World drew a large and enthusiastic audience 6. The character sketch of Abanazer McCarthy, the Jew, by David Warfield, was received with great applause. Lost in New York drew a fair-sized audience 7. For Fair Virginia 9 drew a small audience. The performance was elegant and worthy of a packed house. The Trocadero Vaudevilles drew a large and well pleased audience 11. Princess Bonnie 18, Tony Farrell 20, 21; Nellie McHenry 24; Primrose and West's Minstrels 25.——THE FAMILY THEATRE (Will E. Burton, manager): A Mountain Waif and The Two Orphans were presented week of 9-14 to good business.

**SARATOGA SPRINGS.**—OPERA HOUSE (A. L. Churchill, acting manager): The return engagement of Kittie Mitchell in Crazy Patch was greeted by a packed house. Miss Mitchell and John Burke received curtain calls after each act and the balance of the co. received hearty and well-earned applause. Sowing the Wind, under the direction of Gustave Frohman, 11, thoroughly pleased a good-sized audience. Percy T. Thorp as Brabason and Mita Maynard as Rosamond deserve special mention for their excellent work and the entire co. were above the average.——TOWN HALL (J. M. Putnam and Co., managers): Edward Harrigan in Old Lavender pleased a very large and fashionable audience 10. Dan Collyer as Smoke has the part formerly played by John Wild and is a very funny black-faced comedian. Supporting co. good.——ITEM: Lew Cook, baritone soloist with the Minnie Lester co. is home for a three weeks' vacation.

**GLOVERSVILLE.**—KASSON OPERA HOUSE (A. L. Covell, manager): Bertram and Willard in The Engineer were greeted by a good-sized audience 6. The Boston Rivals did big business 7. Joseph Callahan appeared in Faust 9, 10; fair business. The co. together with the scenery and spectacular effects was entirely satisfactory. Down on the Suwanee River 13; Lee, the hypnotist, 16-21; Hindo Fakirs 25, 26.

**ROCHESTER.**—LYCEUM THEATRE (A. B. Wolff, manager): Rivarde, violinist, and Lachaume, pianist, appeared in a delightful musicale 9 before a fair-sized and critical audience. The Merry World was presented 10, 11 to large and delighted houses. The excellent work of the fine co. is deserving of the highest praise. Jane May appeared in Miss Pygmalion 12 and pleased fairly good attendance. The Trocadero Vaudevilles, headed by Sandow, attracted big houses 13, 14 and every feature was of highest merit. Princess Bonnie 16-18.——COOK OPERA HOUSE (E. P. Lane, manager): Niobe, as presented by a good co., was greeted by large audiences 9-11. Minerva Dorr and Frank Norcross were very capable leaders. The Derby Mascot, with Katie Rooney as the bright particular star, was welcomed by big houses 12, 13. On 14 Hoyt's Trip to Chinatown, as interpreted by a good co., was warmly greeted by a large audience. George W. Monroe 16-18.——ACADEMY OF MUSIC (Louis C. Cook, manager): The Light on the Point was produced to fine business 9-11. Tony Farrell appeared in Gary Owen to fine houses 12-14. Dan Kelly 16-21.

**PORT JERVIS.**—OPERA HOUSE (George Lee, manager): The Derby Mascot 5; fine performance; light attendance. Hi Henry's Minstrels 6; packed house and gave a satisfactory entertainment. Tomlinson's Comedy co., with band and orchestra, opened 9 in Queen's Evidence to good business.——ITEM: M. J. Latham, leader, and Ed Royce, BB tuba soloist, of Hi Henry's Minstrels band, are residents of Port Jervis, and were kept busy shaking hands with friends 6.

**SCHENECTADY.**—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): A Crazy Patch, with Kittie Mitchell as the star, did poor business 6. The play and co. made quite a hit. Nellie Lawrence, a bright little actress, shared the honors with the star. The Engineer drew a small audience 7, but it was more than it deserved. The play is a trashy piece of nonsense and the co. is no better. For Fair Virginia was presented by a first-class co. 10 to a small but highly pleased audience. Mr. and Mrs. Whytal did some very fine acting and deserve special mention. Edward Harrigan in Old Lavender had a fair house 11 and gave a delightful entertainment. The singing of Mr. Harrigan won hearty applause, and the balance of the co. acted their parts well. The house should have been crowded. Little Christopher 14; the advance sale is already very large, and the house will undoubtedly be packed. Superba 19, 20; The Capitol 25.——ITEM: Manager Benedict, of the Van Curler, is issuing a new little weekly paper called *Wheels*, which he devotes to theatricals and bicycle gossip.

**YONKERS.**—MUSIC HALL (William J. Bright, manager): Charles T. Ellis played three performances 6, 7 to fair business. The matinee for the children was a full house, and Mr. Ellis' sweet singing was much appreciated. The Jolly Old Chums played to fair business 9, as they were unknown here, but proved to be a bright bit of farce-comedy, in which Miss Lamont, Thomas J. Grady, and Budd Ross were very clever. Cleveland's Minstrels played to light business. The singing was good, and Frank Cushman seemed to be a favorite and was liberally applauded. The Arabian athletes and Japanese wonders were also very good. William H. Rice as Trilby and John Blackford as Svengali made quite a hit. Shaft No. 2, 25.

**BINGHAMTON.**—STONE OPERA HOUSE (Clark and Delavan, managers): For Fair Virginia was presented to a fair-sized audience. The play deserved larger attendance. Hoyt's A Milk White Flag, played to the capacity of the house 6. Down on the Suwanee River to light business 7. Ben Hur was produced by local talent 9-11 under the auspices of the Commercial Travelers' Home Association, the proceeds of which will be donated towards the erection of the C. T. H. A. home. Fields and Hanson's Drawing Cards 13, 14.——BIJOU THEATRE (A. A. Fennyvessy, manager): Two Old Cronies had good business 5-7. The Engineer had fair attendance 9-11. Hands Across the Sea 12-14; Little Trixie 16-18.

**ELMIRA.**—LYCEUM THEATRE (Wagner and Reis, managers): Down on the Suwanee River came 5 to small business. Performance only fair. A Milk White Flag came 7 to a good house; much enjoyed. A Thoroughbred came 9 to a deservedly small house; performance very poor. Morrison's Faust came 10 to good business. The Beggar Student, by Trinity Church Choir, 11-13; Richard Mansfield 18; The Fencing Master 31.

**JAMESTOWN.**—ALLEN'S OPERA HOUSE (H. F. Allen, manager): The Hustler 4 to fair business and gave only a fair performance. In a Big City 9 to light business, but gave a fine show. The people did not know what the show was or the house would have been large. Wang 10 to a large house and gave the usual satisfaction. A Trip to Chinatown 11; Daniel A. Kelly's Outcasts of a Great City 14; Morrison's Faust 17; A Funny Story 20; Gloriana 23; Special Delivery, return date, 25. The new manager, H. F. Allen, is doing very nicely and getting along satisfactorily.

**WATERTOWN.**—CITY OPERA HOUSE (E. M. Gates, manager): Lost in New York 5; fair house. The Merry World 7; good house; audience well pleased. Mlle. Jane May as Pierrot in Miss Pygmalion 11 pleased a small audience. Jane May was called before the curtain twice. Stetson's U. T. C. 14. Edward Harrigan 17.

**LITTLE FALLS.**—SKINNER OPERA HOUSE (H. A. Skinner, manager): Grenville P. Kleiser, impersonator, 13. Tony Farrell 18. The Fast Mail 28.——ITEM: Callahan's Faust, booked for 10, canceled. Their print did not get here in time.——CRONKHITE OPERA HOUSE (W. H. Cronkhite, manager): A Light on the Point 7 to poor business. Lost in New York 12; business good. Dan McCarthy 28.

**OSWEGO.**—RICHARDSON THEATRE (J. A. Wallace, manager): For Fair Virginia 5 highly pleased a good house. Minerva Dorr in Niobe 6; light business. The Merry World 9, and Humanity 11, both to very light business and both giving fine satisfaction. Oswego Musical Association in The Mikado 12, 13; very large advance sale. Edward Harrigan 18; Primrose and West's Minstrels 20; The Fast Mail 25; Gladys Wallis 26; Minnie Palmer 31.——ITEM: Congratulations are in order to Manager Wallace on his recent marriage.

**NIAGARA FALLS.**—PARK THEATRE (M. S. Robinson, manager): Humanity gave fair satisfaction to small business 9. J. M. Hill's The Capitol 11; light business; wonderful performance. Niobe 13; The Fast Mail 16.——ITEM: C. L. Clayton has been appointed assistant manager. The cause of the recent light business is due to the Theatre not being properly heated. Large boilers are now being put in.

**PEEKSKILL.**—DEPEW OPERA HOUSE (F. S. Cunningham, manager): Cleveland's Minstrels 9 drew a topheavy house; performance good. Arthur Deming carried off the honors of the evening, receiving no less than eight encores. He made a decided hit. Peck's Bad Boy 11 to a poor house; performance very fine. Nothing booked until Jan. 15, when Hoyt's No. 1 co. in A Trip to Chinatown will appear.——ITEM: Arthur Deming, of Cleveland's Minstrels, closed his engagement here and left for Pittston, Pa., to rejoin Hi Henry's Minstrels.

**FISHKILL-ON-HUDSON.**—BEATTIE'S ACADEMY OF MUSIC (Clark and Beattie, managers): Cleveland's

Minstrels gave a good performance to a packed house 6. There were many new features in the show. Pawn Ticket 210 gave a good performance 10 to a poor audience.——ITEM: In honor of Lew Benedict's fifty-sixth birthday he was presented with a gold-headed umbrella, it being the gift of Arthur Deming, Blackford, Peattie, Clark, and Harry Vickers, of Old Rube Tanner co. Refreshments were served in Mr. Peattie's parlors and all had a jolly time. Walter Sanford's The Struggle of Life 14; The Engineer 17.

**POUGHKEEPSIE.**—COLLINGWOOD OPERA HOUSE (E. E. Sweet, manager): Charles T. Ellis in The Alsatian 5 gave satisfaction to fair business; performance fair. Cleveland's Minstrels 7, matinee and evening, proved pleasing to fair business. Down on the Suwanee River 14; Princess Bonnie 16; Pawn Ticket 210; 18; Hanlon's Superba 21; Nellie McHenry in The Bicycle Girl 23; The White Squadron 25.——ITEMS: Archie H. Ellis says that this has been the best season Charles T. Ellis has had in ten years, and that he is having a new complete set of scenery painted, and hopes to have it ready to use at Detroit when he plays there 22.—The Mackay Opera co., which was to have played here 9-14, did not materialize.

**ONEIDA.**—MUNROE OPERA HOUSE (E. J. Preston, manager): House dark week of 9. Howard Stock co. 16-21.

**COHOES.**—CITY THEATRE (Powers and Williams, managers): A Light on the Point was the play 5. Fay Foster Burlesque co. had a large attendance 7. Down on the Suwanee River amused 10, 11.

**LOCKPORT.**—HODGE OPERA HOUSE (Knowles and Gardner, managers): Rhea as Josephine 5 to big business. Fields and Hanson 10; small business.

**HERKIMER.**—GRAND OPERA HOUSE (H. A. Diemel, manager): Lost in New York satisfied a good audience 6. Sowing the Wind to large business 10; play good. City Lyceum give an oratorical contest 17.

**OWEGO.**—WILSON OPERA HOUSE (C. B. Dean, manager): A Thoroughbred played to a fair house 7; performance good.

**PENN YAN.**—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Wang 4; good performance to a crowded house. Sowing the Wind 7; good performance to fair business. A Thoroughbred 11; Professor Lee 12-14.

**ROME.**—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Ben Hur 5-7. The best attraction of home talent that has ever been in the house. Lost in New York 9; fair performance and fair house. Edward Harrigan in Old Lavender 16.

**BALDWINSVILLE.**—HOWARD OPERA HOUSE (H. Howard, manager): Eagle's Nest was presented by the young people of St. Mary's Church Nov. 28 to S. R. O. H. P. Bigelow's musical nightmare, Next Year, will have its initial production 13. It is to be presented for the benefit of the Presbyterian Church Improvement Fund. Dad's Girl (local), under the auspices of the Woman's Relief Corps, 16.

**JOHNSTOWN.**—GRAND OPERA HOUSE (C. H. Ball, manager): Ben Hur, by local talent, 17-19, is being rehearsed under the direction of S. O. Morris, one of Walter C. Clark's able and efficient drill masters. Mr. Morris understands his business thoroughly, and the production will without doubt be an unqualified success. It is given under the auspices of the Aldine Society (ladies) for the benefit of the Sir William Johnson Monument Fund.

**CANANDAIGUA.**—GRAND OPERA HOUSE (McKee nie and Mather, managers): Wang drew a large and responsive audience 5; good performance. Sowing the Wind 9 by a very capable co. did not receive the patronage it deserved. Katie Rooney in The Derby Mascot 11; A Thoroughbred 12; In Old Maine 13; Elliott, impersonator, in Captain Letteblaire 14.

**HORNELLSVILLE.**—SHATTUCK OPERA HOUSE (S. Ossoski, manager): House dark since 3. Fair advance sale for Little Trixie. The Old Homestead 28.——ITEM: The many professional friends of Dell E. Porter will regret to learn of his death, which terminated a long and painful illness 7.

**WAVERLY.**—OPERA HOUSE (J. K. Murdoch, manager): A Thoroughbred 6 to good business; performance fair. Little Trixie 14.

**WATERLOO.**—ACADEMY OF MUSIC (C. C. Gridley, manager): Callahan's Faust 7; fine entertainment to a fair house. Tony Farrell 10 to a delighted audience. A. H. Woodhull's A Thoroughbred 14; Country Merchant 17.

**ITHACA.**—THE LYCEUM (M. M. Gutstadt, manager): Colored Club (local) to fair business 5-7. Richard Mansfield 19; Edward Harrigan 23; Joseph Jefferson 28.

**LYONS.**—MEMORIAL HALL (John Mills, manager): Sowing the Wind 6 to fair business; fine performance. Fields and Hanson's Drawing Cards failed to appear 11. A Thoroughbred 16; Stetson's U. T. C. 20. Lyons Home Talent Minstrels, which played Nov. 28, gave a fine performance to big business. Niobe 29; excellent performance to light business.

**OLEAN.**—OPERA HOUSE (Wagner and Reis, managers): House dark the past week. Faust 14.——ACADEMY OF MUSIC (Olean Music Co., managers): Little Trixie was presented 9, 10 to splendid business and gave the best of satisfaction. Haworth's Hibernicons 16.

**AUBURN.**—BURTIS OPERA HOUSE (E. S. Newton, manager): The Howard Stock co. did a very good business week ending 7. Hoyt's A Milk White Flag drew a good house 9; co. good. Humanity, with Joseph Grismer and Phœbe Davis, to big business 10; audience very enthusiastic. Joseph Callahan's Faust 11; John F. Fields' Drawing Cards 12; A Country Merchant 16.

**WARSAW.**—IRVING OPERA HOUSE (W. S. Pratt, manager): House dark 9-14.

**MALONE.**—OPERA HOUSE (H. A. Putnam, manager): Stetson's U. T. C. 9 to a large audience. Wills' Two Old Cronies 26.

**PLATTSBURG.**—THEATRE (W. A. Drowne, manager): Stetson's U. T. C. 7, matinee and evening, to great business. Glee, Banjo and Mandolin Clubs 16; Wills' Two Old Cronies 25; Gus Hill's New York Stars 27.——ITEM: Manager Drowne positively limits the attractions to two a week, and as a result this house has been doing an immense business ever since its opening.

**CORNING.**—OPERA HOUSE (A. C. Arthur, manager): Leavenworth Case 9; Faust 11; Derby Mascot 21; The Old Homestead 27.

**CORTLAND.**—OPERA HOUSE (Warner Rood, manager): A Thoroughbred to a very small audience 5. Inferior co., of which Herbert Betts was the only redeeming feature. The Derby Mascot 10 to a delighted audience. Play well liked. Katie Rooney won hosts of friends by her clever work. Howard Stock co. 12-14; The Mikado 17-19.

**KINGSTON.**—OPERA HOUSE (C. V. Dubois, manager): Jane May in pantomime 6, small house.

**ONEONTA.**—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): The Derby Mascot, with Katie Rooney, 7 to good business; audience well pleased. Colton and Ryno's Lost in New York canceled.

**AMSTERDAM.**—OPERA HOUSE (A. Z. Neff, manager): The Engineer 5 pleased a topheavy house. The Capitol 6 to a fair house; played an open date here 7 to a big house. Edward Harrigan in Old Lavender 12 to a big house. Ethel Tucker 23 for a week.

**NORWICH.**—CLARK'S OPERA HOUSE (L. and A. Babcock, managers): The Derby Mascot 9; large house; performance satisfactory.——ITEM: L. B. Basset succeeds L. and A. Babcock as manager after 9.

**RONDOUT.**—LISCOMB'S OPERA HOUSE (George G. Liscomb, manager): Edith Ellis in Pawn Ticket 210, 9; fair business. Joseph Callahan in Faust 11; good house. Kennedy's Players 16.

**HUDSON.**—OPERA HOUSE: House dark 5-12. The Ladies' Club 12-14.

**ELLENVILLE.**—MASONIC THEATRE (E. H. Munson, manager): New York Philharmonic Club 30.

**NEWBURG.**—ACADEMY OF MUSIC (Fred M. Taylor, manager): William Barry in The Rising Generation canceled 10. Pete Baker and Will S. Rising in Uncle Sam gave a good performance to light business. Hanlon's Superba 16; The Cotton King 25; The Fencing Master 28; Maud Hillman 30 Jan. 4.

**GLENS FALLS.**—OPERA HOUSE (F. F. Pruyn, manager): Kennedy Players closed 7 to big business; performance good. Edward Harrigan 9; benefit local odge of Elks; big house; performance fair. Sowing he Wind 12; fair house; performance good. Local alent, Chimes of Normandy 19; Two Old Cronies 21.

**MEDINA.**—BENT'S OPERA HOUSE (Cooper and Hood, managers): Date for Mascot is canceled. A Thoroughbred 18.

**WELLSVILLE.**—BALDWIN'S THEATRE: Chas. Rohlfs in The Leavenworth Case to fair business 10. As James Moseman he is excellent. Madline Merli as Mary Leavenworth and Margaret Anglin as Eleanore Leavenworth deserve great credit for the manner in which they acquitted themselves. It was the most finished performance we have had here this season.

**KANKAKEE.**—ARCADE OPERA HOUSE (Charles H. Cobb, manager): A Pair of Kids 11 to a full house; performance was excellent and highly appreciated. The Midnight Flood 17; The Wicklow Postman 25; Charity Ball 23; Americans Abroad 14.

## NORTH CAROLINA.

**WILMINGTON.**—OPERA HOUSE (S. A. Schloss, manager): Mabel Paige in Diana Dimple and La Belle Marguerite 9, 10 to very large business. This is Miss Paige's first appearance here.

**RALEIGH.**—ACADEMY OF MUSIC (George D. Meares, manager): The Academy has been dark for the past three weeks. Manager Meares says that more than half the attractions booked have canceled owing to bad business South. Gorton's Minstrels 16.

## NORTH DAKOTA.

**GRAND FORKS.**—METROPOLITAN THEATRE (E. S. Lander, manager): Lincoln J. Carter's new play, The Defaulter, 5; packed house; performance gave general satisfaction. A. M. Palmer's co. in Trilby 11.

**FARGO.**—OPERA HOUSE (C. P. Walker, manager): Canary and Lederer's superb production, The Passing Show, 5; good business; receipts, $852. It is not often that theatregoers of the country, let alone Fargo, have a chance to see such a large list of well-known stars in one evening. Lincoln J. Carter's latest success, The Defaulter, 8. Sanford-Dodge Lyceum co. will present the elaborate production of Damon and Pythias 14, under the auspices of Fargo Lodge No. 2 K. of P. Trilby 16; dainty Katie Putnam will present C. T. Dazey's Old Lime Kiln 27.

**JAMESTOWN.**—LLOYD'S OPERA HOUSE: Trilby 9; Reuben Fax as Svengali, Edith Crane as Trilby; very satisfactory performance; full house. The Defaulter 10; house dark 2-9.

## OHIO.

**DAYTON.**—GRAND OPERA HOUSE (Hatty E. Feicht, manager): Sol Smith Russell in An Every Day Man to crowded house 5. The play gave unequivocal satisfaction, the supporting co. being up to the standard. The popular star in his happy vein made a pleasing acknowledgment before the curtain, after numerous recalls. Jaegerblut by the Bavarian co. to fair audience 9. The infliction on the indulgent audience was pitiable, even the Germans being content with two poorly played acts and leaving the play house. The impression was that singing and music, and very little acting, would be the treat, but alas not so.——PARK THEATRE (Harry E. Feicht, manager): Florence Bindly closed a week's engagement to good business 7. The clever little actress, with her pleasing specialties and good support, gave acceptable performances. Rice and Barton's co. in McDoodle and Poodle 9-11; S. R. O. The comedy went with a dash and was cheerfully aided by several good specialties, the Stewart Sisters and Whitney Brothers claiming special attention.——ASSOCIATION HALL: The Frank Wilczek Concert co. to crowded and well pleased house 9. Mr. and Mrs. Frank Wilczek, violinists; Elizabeth Northrup, soprano; James Fritz H. Thomson, baritone, and Edwin M. Shonert, pianist, composed the artists, who proved themselves masters in their specialties.——ITEMS: Whitney Brothers, musical team of Rice and Barton's co., are Greenville, O., boys, and were complimented with a delegation of representative townsmen at evening performance 9.—May Stewart, of Stewart Sisters, Mrs. Billy Van in private life, has a number of warm friends in this city.

**URBICHSVILLE.**—CITY OPERA HOUSE (Elvan and Vanostran, managers): Old Zad Hastings 14; May Shaw Vaudeville co. 19; The Royal Hawaiian Band of forty artists and Glee Club 26.——ITEMS: Charles H. Pierson, the jolly advance agent, or errand boy, as he styles himself, was in town 7, 8, looking after the interest of Old Zad Hasting co. Some of Billie Van's Minstrel people came here 5, and wanted to rehearse in the Opera House. The manager did not know that they were coming until they telephoned that they had arrived, and wanted to rehearse that evening. As he refused to let them have the house they left 6 for East Liverpool, O.

**PORTSMOUTH.**—GRAND OPERA HOUSE (H. S. Grimes, manager): Schubert Concert co. Benefit V. M. C. A. 9; poor attendance, but all it deserved. Baggage Check 10; topheavy house. Co. booked for return date. A. M. Palmer's Trilby 11; large attendance; receipts, $300; first Trilby in Portsmouth; audience delighted. Tornado 12; large advance sale. Seaman's Extravaganza co. 14; prospects largest house of season. Bunch of Keys 17; Rice and Barton's McDoodle and Poodle 20; Blackaller Dramatic co. Christmas week 23; low prices, matinee. Trip to Chinatown Jan. 1; Al. G. Field's Minstrels 2.

**TOLEDO.**—PEOPLE'S THEATRE (S. W. Brady, manager): Amy Lee and Frank Doane in Miss Harum Scarum pleased large audience 8. Ward and Vokes in A Run on the Bank to the capacity of the house 9-11. The Dazzler to fair houses 12-14.——ITEM: Sunday theatricals cannot rest in peace. The Citizens' Federation will endeavor to break them up. Public opinion, however, seems to be in favor of the theatre, as the Sunday audience is quiet and orderly. Prices for the opening of the Valentine range from 50c. to $2. The management has made many friends by their liberality.

**YOUNGSTOWN.**—OPERA HOUSE (Eugene Rook, manager): Gus Heege in A Genuine Gentleman 7 to good business. William Morris in A Lost Paradise 10 to a full house. Performance of both were well received. The better class of attractions now appearing at this house merit the increased patronage they are receiving.

**DEFIANCE.**—CITIZENS' OPERA HOUSE (B. F. Enos, manager): Country Circus 9; good business.——MYERS' OPERA HOUSE (W. F. Myers, manager): House dark.

**ST. MARY'S.**—GRAND OPERA HOUSE (J. A. Smith, manager): The Gilbert Opera co. appeared to a well-paying house 4. Performance excellent. J. C. Toole in Killarney and the Rhine was not so liberally attended. Hoyt's A Texas Steer 20.

**CIRCLEVILLE.**—GRAND OPERA HOUSE (Percy A. Walling, manager): Murray and Mack in Finnigan's Ball 4; good business. A Si Perkins co., headed by Sam J. Benton 9 to small house. Lincoln J. Carter's Tornado 13, Ferguson and Emerick will star next season in McSorley's Twins, under the direction of Frank Merritt, of Merritt and Davis. Marshall M. Murray, baritone, of this city, has signed with McSorley's Twins for season '96-'97.

**IRONTON.**—MASONIC OPERA HOUSE: (B. F. Ellsberry, manager): Helene Mora in A Modern Mephi to Nov. 29. Large house; performance good. Schubert Symphony Club, under auspices of K. of P. 10; Lincoln Carter's The Tornado 11; Semon's Extravaganza co. 13.

**BELLEFONTAINE.**—GRAND OPERA HOUSE (George W. Guy, manager): Gallagher and West in O'Hooligan's Masquerade 5, pleased a large audience. The Henry Moulette Comedy co. 16-21.——ITEMS: Gallagher and West are making a change in soubrettes, Alma Hearn, late of Birds of a Feather, will replace Ida Russell 16. Miss Russell will open on Hopkins' circuit, Chicago 16, for four weeks.

**GREENVILLE.**—OPERA HOUSE (Rupe and Murphy, managers): Salter and Martin's Uncle Tom's Cabin co. 5, to good business; performance good. Chicago Lady Band's Concert co. 12.——ITEM: An excursion party of about ninety will go to Dayton, O., 9 to witness Rice and Barton's McDoodle and Poodle. The Whitney Brothers, musical specialists, with that co., are citizens of Greenville, and it is in recognition of their ability that Greenville's elite will attend the performance.

**CARROLLTON.**—OPERA HOUSE (Rutian and Raley, managers): Boston Stars Concert co. 4 to capacity of the house. Request for return date was given by the large and appreciative audience immediately after the bill.——SHERRODSVILLE OPERA HOUSE (G. J. Davis, manager): Duncan, Clark's Female Minstrels gave a disgraceful performance to packed house 3.

**WARREN.**—OPERA HOUSE (Elliott and Geiger, managers): Runaway Wife 28 to fair house. Edwin Milton Royle's In Mexico 30; good house. De Haven Comedy co. Jan. 2-4 to fair business; Field's and Hanson's Drawing Cards 6 to good business. Lost Paradise 12; Ward and Vokes in A Run on the Bank 14.

**SPRINGFIELD.**—GRAND OPERA HOUSE (E. B. Foltz, manager): Robert Hilliard in Lost 24 Hours 9; splendid performance to good business. Trilby 13; Al. G. Fields' Minstrels 15.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): Carrie Russell co. 10.

**LIMA.**—FAUROT OPERA HOUSE (W. A. Livermore, manager): The Royal Welch Singers delighted a crowded house 5. O'Hooligan Masquerade 7; fair house. The Hawaiian Band 9, pleased a small audience. Performance very fine. Country Circus 10; Alabama 12; A Physician in Spite of Himself 14.

**STEUBENVILLE.**—CITY OPERA HOUSE (Charles J. Vogel, manager): Robert Hilliard 12 (Elks benefit). Special Delivery 13; General Gordon 18.——ITEM: Advance Agent Treat was here 5 giving the Elks a few pointers how to boom Robert Hilliard. Mr. Treat reports good business, and says they expect to play at a Broadway theatre before long.

**MT. VERNON.**—WOODWARD OPERA HOUSE (Grant and Stevens, managers): Sam J. Burton in Si Perkins played to a topheavy house 9. Orchestra good; play unsatisfactory.

**BOWLING GREEN.**—GRAND OPERA HOUSE (Hankey Brothers, managers): House dark week of 9.——ITEM: Charles Mortimer, leading man of the Jessie Mae Hall co., left 14 to fill the same capacity with the Carrie Louis co.

**NEW LEXINGTON.**—SMITH'S OPERA HOUSE (T. J. Smith, manager): House dark 2-7.

**GALION.**—CITY OPERA HOUSE (S. E. Ribbit, manager): De Haven Comedy co. 5-7, fairly good business.——CENTRAL OPERA HOUSE (Waldman and Rettig, managers): Dark this week.

**MIDDLETOWN.**—SORG OPERA HOUSE (J. C. Brereton, manager): House dark 1-15.

**HAMILTON.**—GLOBE OPERA HOUSE (Connor and Vogt, managers): Dark house.

**CANAL DOVER.**—BIG 4 OPERA HOUSE (Beiter and Cox, managers): William Morris in The Lost Paradise 14; Niobe 21, Gilbert Opera co. 23; The Dazzler 4, Alabama 17.

**WADSWORTH.**—NEW OPERA HOUSE (J. F. Detweiler, manager): Si Perkins played to good business. Hyers Colored Comedy co. played to a good house, and gave good satisfaction. Gloriana booked for Jan. 2.

**NEWARK.**—MEMORIAL AUDITORIUM (Foreman, Rosebraugh, and Sowersby, managers): Trilby 5; large and well-pleased audience. Robert Ingersoll lectures 11.——MUSIC HALL (J. H. Miller, manager): Webber's Ideals opened 9 in Nip and Tuck for a week at popular prices.

**MANSFIELD.**—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Trilby 4 played to a large audience, giving a fine performance. Miss Harum Scarum 9; good business; co. fair. Camille D'Arville 29; Si Perkins 25; Gay Brothers' Minstrels 27; Stuart Robson 30.

**PAULDING.**—GRAND OPERA HOUSE (J. P. Gasser, manager): O'Hooligan's Masquerade 10; big house.——MODEL OPERA HOUSE: Aldini 6, 7.——GRAND OPERA HOUSE: Limited Mail underlined.

**COSHOCTON.**—COSHOCTON OPERA HOUSE (D. R. Keith, manager): Bunch of Keys 11; packed house; good performance. Rhea 23.

**LONDON.**—HIGH STREET THEATRE (F. H. Roland, manager): Gilbert Opera co. 10 to fair business; splendid performance. Rice and Barton in McDoodle and Poodle 16.

**URBANA.**—MARKET SQUARE THEATRE (H. H. Williams, manager): O'Hooligan's Masquerade co. 6 to fair house, and audience pleased. Hidden in Crime 14. Florence Bindley in Captain's Mate 18.

**EAST LIVERPOOL.**—NEW GRAND (James Norris, manager): Minstrel performance by home talent 4-7; good houses. Old Folks Concert 13; home talent to crowded houses.

**CAMBRIDGE.**—HAMMOND'S OPERA HOUSE (R. Hammond, manager): The Vendetta did not draw very well 7.

**FINDLAY.**—MARVIN OPERA HOUSE (W. C. Marvin, manager): Country Circus 4; Finnigan's Ball 7; big business. Alabama 14.

**TIFFIN.**—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): The Country Circus 6 had a full house and gave the very best of satisfaction to all. The Midnight Flood had a fair house 9. Average performance of this class of plays. The De Haven Comedy co. 15-20.

**FREMONT.**—OPERA HOUSE (Heim and Haynes, managers): Ward and Vokes 12; A Trip to Chinatown 23.

**AKRON.**—ACADEMY OF MUSIC (W. G. Robinson, manager): Gus Heege in A Genuine Gentleman pleased a large audience 6. The scenic effects were very good. Wilbur Opera co. week 16.

**CANTON.**—THE GRAND (L. B. Cool, manager): Field and Hanson's Drawing Cards pleased a good audience 4. Wilbur Opera co. opened a week stand 9 to the capacity of the house. The living pictures are the best seen here.

**SANDUSKY.**—NEW NEILSEN OPERA HOUSE (Charles Baetz, manager): A Country Circus appeared 7 to a large and well-pleased audience. Everything was admirably presented. Robert Gaylor, an old favorite here, comes 11 under the management of William A. Brady in his new play In a Big City. The advance sale is large, and the indications are that the S. R. O. card will be displayed early.

**UPPER SANDUSKY.**—OPERA HOUSE (Virgil Gibson, manager): A Pair of Kids 4 Nov. 16; big house; performance poor. A Bloomer Girl 21, fair house; bad performance. The Gilbert Opera co. 3 in La Mascotte Up to Date; packed house and fair performance. Norris Brothers' Educated Animals 6; fair performance; good business.

**WASHINGTON C. H.**—OPERA HOUSE (Wilson and Welsheimer, managers): Carrie Russel 7; poor house; an entertainment not fit to be seen. Gilbert Opera co. in Mascot 13; advance sale large.

**PIQUA.**—PIQUA OPERA HOUSE (C. C. Sauk, manager): Gilbert Opera co. 6 to big business. Alabama 11; a most excellent performance to light business.

**WAPAKONETA.**—TIMMERMEISTER'S OPERA HOUSE (G. A. Wintzer, manager): The I. O. O. F. Dramatic Club, of Sidney, O., produced The Veteran of 1812 to the satisfaction of a fair house 11.

**ZANESVILLE.**—OPERA HOUSE (R. D. Schultz manager): Trilby 6 did not draw well. Lost 24 Hours 10; fair business. A Bunch of Keys 11 drew a medium-sized house. The star, Ada Rothner, slipped and fell on her way to the theatre and was forced to resign her part to an understudy. Her injuries are not serious.

## OREGON.

**BAKER CITY.**—RUST'S HALL (M. G. Goldstein, manager): The Galley Slave by local talent under the management of M. G. McFarlane 3-7 to good houses. Schilling's Minstrels 4 to crowded house.

## PENNSYLVANIA.

**HARRISBURG.**—GRAND OPERA HOUSE (Markley and Co., managers): Robert Mantell 7, afternoon and evening, to fairly good business. He was the usual admirable actor, the part of Henri LeFevre in The Husband being one in which he is fully adequate. In Othello he does himself and his reputation an injustice, as he did not meet popular approval. The co., as a whole, do not shine in Shakespearean plays. Gorman Brothers in Gilhooley Abroad 11; light house; this is a capital co. in farce-comedy. Salvini drew a good house to witness his rendition of Don Cæsar de Bazan 12, the star was finely supported and gave satisfaction. Man About Town 24. Roland Reed 17; Y. M. C. A. (Miss Jerry) 18; Stetson's U. T. C. 20; Waite's Comedy co. 22 for two weeks.

**READING.**—ACADEMY OF MUSIC (John D. Mishler, manager): A large audience attended a good performance of The Girl I Left Behind Me 5. Robert Mantell gave The Husband to a large audience 6; his support was good. Modjeska played As You Like It and Mary Stuart 7; her co. is very good throughout, and the performances were excellent. Notwithstanding the advance in prices very large audiences were present at each performance. Fabio Romani was well produced 9. The Gormans gave an enjoyable performance of The Gilhoolys Abroad 11; large audience.——GRAND OPERA HOUSE (George M. Miller, manager): John E. Brennan gave a fair performance of Tim the Tinker 5-7; good houses. Waite's Comedy co. in repertoire, with band, attracted large audiences 9-11.——BIJOU THEATRE (Charles Gilder, manager): French Folly co. gave good performances to large houses 9-11.——ITEM: George S. an'an and Pearl Stevens, leading members of the French Folly co., were united in marriage on 4. The ceremony took place on the stage during the performance, and was quite a novel feature. Alderman Fegley tied the knot.

**ERIE.**—PARK OPERA HOUSE (Wagner and Reis, lessees): The Hustler 5; fair house; performance poor. Rhea was the attraction 6, presenting the grand historical drama, Josephine, to good attendance and delighted audience. Fields and Hanson's Drawing Cards 5; light business. Robert Gaylor presenting the new spectacular comedy drama, In a Big City, 10 drew fairly well. Mr. Gaylor deserves especial mention for his clever impersonation specialties were new and well rendered. Wang 11; splendid performance to a large audience. Richard Mansfield 17.

**NEW CASTLE.**—OPERA HOUSE (Wagner and Reis, managers): A Trip to Chinatown, with Laura Biggar as the Widow, and Burt Haverly as Welland Strong, pleased a large audience 7. Fast Mail 10; fair business.——ITEMS: The management of the Lost Paradise co. is now under John Haffee, who was transferred to this co. by Gustave Frohman, joining at Youngstown, O., 9.——Frank A. Dodge, in advance of the same co., is recovering from a severe attack of sciatica, which confined him to bed for several days. He is now able to be about on crutches.—Local Manager Vail has transferred the sale of seats from Cubbison's drug store to the Opera House box-office, which is open from 9 A. M. to 9 P. M.—Professor J. Elmer Grimm, musical director and pianist of the Opera House orchestra, who joined Corse Payton's co. in the same capacity a short time ago, has been succeeded by Professor Simmons. THE MIRROR will always be found on sale at C. C. Robinson's news stand.

**SCRANTON.**—ACADEMY OF MUSIC (M. H. Burgunder, manager): Robert Mantell in The Husband 4; fair business. Hoyt and McKee's Comedy co. in The Milk White Flag 5; fair business, deserving better. Madame Modjeska as Mary Stuart to good business. The Silver King 7; large business.——THE FROTHINGHAM (Wagner and Reis, managers): Hi Henry's Minstrels 7, matinee and evening, to fair business. Jane May 9 as Miss Pygmalion to good business. Minnie Maddern Fiske 10 in The Queen of Liars. The entire co. were first-class.——DAVIS' THEATRE (George E. Davis, manager): The New French Folly co. in The Tally-ho Club 5-7; good business. Hands Across the Sea 9-11; fair business.

**BETHLEHEM.**—OPERA HOUSE (L. F. Walters, manager): The opera Priscilla 9, 10 to over $1200 for the two nights. The opera was produced under the leadership of C. E. Macomber of Boston, who trained home talent exclusively to a perfection which would put some of the traveling cos. to blush. Bethlehem has a musical talent to be envied. Two Old Cronies 14.——CENTRAL THEATRE (H. A. Gorman, manager): The Police Inspector 11; crowded house; difficulties prevented the attraction appearing 10 as advertised. The Engineer 18; Andy Lewis Comedy co. 23-28.

**WILKES BARRE.**—GRAND OPERA HOUSE (M. H. Burgunder, manager): Alexander Salvini played The Three Guardsmen 10 to a large and well-pleased house. Minnie Madern Fiske in The Queen of Liars played to a large and well-pleased house 10, and proved to be one of the choice attractions of the season.——MUSIC HALL (W. C. Mack, manager): Two Old Cronies opened a three nights' engagement to good business 9-11.

**LANCASTER.**—FULTON OPERA HOUSE (E. and C. A. Vecker, managers): Modjeska in Macbeth delighted a very large house at advanced prices 5. A Funny Story drew fair houses 6, 7. Powell, the magician, attracted a good-sized audience 9. Clarence De Vaux Rover, Lancaster's violin virtuoso, assisted by Philadelphia musicians, gave a concert to a large audience 11. Salvini in Hamlet 14; Waite's Comedy co. 16-21.——ITEMS: The Iris Woman's Club of this city handsomely entertained Modjeska in the afternoon of 5 their club house being finely decorated with Polish colors and flags.—Clarence de Vaux Rover, the violinist of this city, is a brother of Joe West, of Montague and West, musical artists.

**ALLENTOWN.**—ACADEMY OF MUSIC (N. E. Worman, manager): Carl Haswin with a fair co. presented The Silver King 4 to moderate business. Robert Mantell in the new society drama, entitled The Husband, came 5. Mr. Mantell is an Allentown favorite, and a very fashionable audience was well pleased with the performance. The Girl I Left Behind Me was presented by a fair co. to a good sized audience. Fabio Romani, with Walter Lawrence and Theresa Willford in the leading roles, was produced 7 to a well-filled house. A few tableaux, under the name of living pictures, given after the presentation of the play, proved disappointing. The Gorman Brothers in their musical comedy, Gilhoolys Abroad, gave a very good entertainment 9 to good business.

**ALTOONA.**—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers): A Bunch of Keys 7; good house. Ethel Tucker co. 9-14; an unusually strong repertory co. playing to large and well-pleased audiences. House dark 16-21.——ITEM: During the performance of A Bunch of Keys on 7, one of the ladies of the co. carele sly hung a towel on the wire guard over the gas jet in her dressing room, the towel caught fire and quickly filled the house with smoke. A panic was only averted by the prompt action of some gentlemen in the audience.

**EASTON.**—ABEL OPERA HOUSE (Dr. W. K. Detwiller, manager): South Before the War 6; fair business. The co. is a large one and has some very clever buck and wing dancers. Alexander Salvini in The Three Guardsmen at advanced prices held the boards 9 and was greeted by a large, fashionable and enthusiastic audience. The Irish Alderman 12, On Erin's Shore 14, Merry World 19, The Engineer 25, Coon Hollow 27, Primrose and West 31.

**JOHNSONBURG.**—ARMSTRONG OPERA HOUSE (A. E. Scoullar, manager): Clifton and Middleton in repertoire 9, 10; small house; performance good. Old Rube Tanner 12, Howorth's Hibernica 20.——ITEM: Clifton and M. gave two good performances; house was small both nights on account of not being advertised sooner; it was a drop in date and trains were not run from neighboring towns. If the co. should ever return they will be met with a large house; the co. is good and should receive liberal patronage.

**CLEARFIELD.**—OPERA HOUSE (T. E. Clarke, manager): Old Rube Tanner failed to please small house 7; this co. is decidedly weak. Kittie Rhoades began a week's stand 9 to S. R. O. 10, 11 ditto; a slight falling off 13 on account of bad weather; prospects of continued big business. Miss Rhoades has certainly won the hearts of our people as is shown by this remarkable run. Boston Ideal Concert Club 17, Leland Powers 18, Howorth's Hibernica 23.——ITEM: Manager Clarke has met with rare success in the last three weeks both in securing good attractions and testing the capacity of the house.

**YORK.**—OPERA HOUSE (B. C. Pentz, manager): Waite's Comedy co. at popular prices 2-7 drew good business. An excellent band and orchestra was with the combination. The week's bill was evenings, The Black Flag, Prince of Liars, Michael Strogoff, From Sire to Son, Inside Track, Sentenced for Life—matinees, The Buckeye, Young America Abroad, Prince of Liars, Our Angel, and A Noble Outcast. The Gormans in Gilhoolys Abroad 12, Joshua Simpkins 13, White Squadron 16.

**PITTSTON.**—MUSIC HALL (J. A. MacDougall, manager): Morrison's Faust, with Peter J. White as Mephisto, and Olga Verne as Marguerite 6, crowded house. Donald McLaren and Edward Wade made a very favorable impression. Hi Henry's Minstrels 10, packed house. Arthur Deming and Larry McEvoy made hits; band and orchestra are excellent. The street parade is also a big feature. Mock Trial 19; Thomas E. Shea 23-28.

**NORRISTOWN.**—GRAND OPERA HOUSE (John E. Murphy, manager): Leonzo Brothers 5-7 in repertoire; fair business. Old Homestead 11. Gormans in Gilhooly's Abroad 16.——PEOPLE'S THEATRE: Dark 9-14. This house is now without a manager, Charles A. Stuart having left for his home in Kansas City.

**CORRY.**—WEEK'S THEATRE (L. A. White, manager): Hoyt's A Trip to Chinatown 10, S. R. O.; co. and performance excellent. The Cecilian Ladies' Vocal and Instrumental Quartette, assisted by Karl Marshall White, humorist and impersonator, under the auspices of the High School lecture course 11; small business. Police Inspector 27, Old Homestead 31.

**COLUMBIA.**—OPERA HOUSE (James A. Allison, manager): Harries and Gallagher's opened 2-7 in The Two Orphans at popular prices to capacity of the house with a very ordinary co.; business balance of week poor owing to the very unsatisfactory performance the opening night. Powell, the magician, 12; good business; audience well pleased. Powell played under management of Billposter John T. Hall.

**CHESTER.**—GRAND OPERA HOUSE (Thomas Hargreaves, manager): George Munroe in A Happy Little Home 4; fair house. Powell, the magician, 10; large and well-pleased audience. The New Boy 13.

**MINERSVILLE.**—OPERA HOUSE (Rochrig and Kear, managers): Tim the Tinker 4; fair performance to a fair business. Maloney's Mishaps 12. Oratorio Society, local, 11; entire house sold three days in advance.

**PHILIPSBURG.**—PIERCE'S OPERA HOUSE (Thomas Byron, manager): Hoyt's A Trip to Chinatown played to the largest house of the season 2; the house was literally packed, and the performance gave the best of satisfaction. Rube Tanner 6; fair audience; performance fair. Lost Paradise 19.

**BUTLER.**—PARK THEATRE (George Benthalter, manager): Cecil Spooner 9-14; large business and excellent performance. Lost Paradise 17; Gloriana 20; Cold Day 23; Washington and Jefferson College Glee Club 27.——ITEM: The Cecil Spooner co. were joined in this city

by the Mexican Troubadors. The co has been giving excellent satisfaction.

**MILTON**.—GRAND OPERA HOUSE (Griffith and Co. managers): Welsh Brothers' Twentieth Century co. 11: small house; entertainment fair. 13: Henry's Minstrels 15.——ITEM: Charles T. Payne, of New York, is drilling local talent, they will produce the operetta Little Golden Hair and the Three Bears, for the benefit of the Y. M. C. A.

**JEANNETTE**.—OPERA HOUSE (A. E. Ritz, manager): Joseph J. Sullivan in Maloney's Mishaps played a return date to a fair house 5. Southern-Price co. opened for a week 9; fair houses 9, 10; co. is the best popular priced repertoire co. we have had this season presenting Mable Heath, Midnight Watch, Faust, Ingomar, and Robinson Crusoe. Fisher's Cold Day 16, Packer's Benefit (local) 18.

**TITUSVILLE**.—OPERA HOUSE (John Gahan, lessee): Clifton and Middleton 2-7 in repertoire; fair show to fair business. Fast Mail 13. Morrison's Faust 20. Athletic Tournament 25. Gloriana 25. Spider and Fly 27. Madge Tucker Jan. 2-4.——ITEM: Elks had a ladies night 4. B. P. O. Elks 264 will give a charity benefit at the Opera House some time in January.

**LEBANON**.—FISHER OPERA HOUSE (George H. Spang, manager): Dan McCarthy in The Cruiskeen Lawn 10; small audience. Lorenzo Brothers 12-14. Joshua Simpkins 16.

**TYRONE**.—ACADEMY OF MUSIC (G. W. Hamersley, manager): Ho-Cus-A Bunch of Keys 6; excellent performance; audience delighted. San Francisco Minstrels 11 pleased a good-sized audience.——ITEM: Kittie Rhoades co. arrived in town for a few hours 9.

**DANVILLE**.—OPERA HOUSE (F. C. Angle, manager): The Fire Patrol 5; fair business. 10: Henry's Minstrels 12: Welsh Brothers' Twentieth Century co. 14. Forgiven 25.——Y. M. C. A.: Soto Sumetaro, Japanese wonder worker 10; satisfied a large house.

**MAUCH CHUNK**.—OPERA HOUSE (John H. Fagan, manager): Carl A. Haswin 6; good business, excellent performance. Dan McCarthy 11. Maloney's Mishaps 14.

**M'KEESPORT**.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): A Trip to Chinatown pleased a packed house 6. George W. Monroe in A Happy Little Home amused a large audience 9.

**FRANKFORD**.—MUSIC HALL (William R. Allen, manager): Two Johns 4; good performance to a good house. Dan McCarthy 9; excellent performance to a large audience. Powell H. highly entertained a fair but appreciative audience. Jolly Old Chums 12. Tim the Tinker 17.

**MT. CARMEL**.—BURNSIDE POST OPERA HOUSE (Joseph Gould, manager): The Fire Patrol 6; small house; performance fair. The Silver King 11; with the best balanced co. ever seen in our Opera House; gave a grand production to a small house; deserved a crowded one.

**LOCK HAVEN**.—OPERA HOUSE (J. H. Massina, manager): Howorth's Combination 10; fair house; poor performance. 11: Henry Minstrels 12.

**LANSFORD**.—OPERA HOUSE (J. R. Erecim, manager): Royal Ladies Welsh Choir pleased a good house 11. U. T. C. 16. Tony the Convict, by local talent 20, 21; good advance sale.

**WARREN**.—LIBRARY THEATRE (F. R. Scott, manager): Corse Payton co. 9-12; big business and best of satisfaction. The scenery and costumes used by the co. were beautiful. Rent (Teachers' Institute) 16-21.

**BERWICK**.—P. O. S. of A. OPERA HOUSE (F. R. Kitchen, manager): The Silver King 9; fair business, first-class performance. The Police Inspector failed to appear 11.

**BEAVER FALLS**.—SIXTH AVENUE THEATRE (F. H. Cashaugh, manager): Fast Mail 9; good business, general satisfaction. A Happy Little Home 12. Royal Hawaiian Band and Glee Club 20. Corse Payton (return date) week of 23.

**MONONGAHELA**.—GAMBLE'S OPERA HOUSE (Sam P. Vohe, manager): Cutter's Fast Mail 4 gave an elegant performance to a fair house. Epworth League Concert 6; crowded house. Fisher's Cold Day co. 10 to a good house.

**SHARON**.—CARVER OPERA HOUSE (P. E. Davis, manager): Lorie Mills co. 4-7; fair business.

**FREELAND**.—OPERA HOUSE (John J. Slattery, manager): Dark 4-10. The new Opera House will not be finished as expected by the holidays but it is going up very fast.

**WILLIAMSPORT**.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): Ethel Tucker 2-7 in repertoire at popular prices to good-sized audiences; all seemed well pleased and at times enthusiastic. Jane May 10 in Miss Pygmalion; fair sized and very appreciative audience. 11: Henry's Minstrels 14.

**SHAMOKIN**.—G. A. R. OPERA HOUSE (J. F. Osler, manager): Carl A. Haswin in The Silver King 10 gave universal satisfaction to a good sized audience. Stetson's U. T. C. 12.

**PUNXSUTAWNEY**.—MAHONING STREET OPERA HOUSE (Charles Fish, manager): Ada Van Etta in Gloriana 4; poor business, good co. Old Rube Tanner 9; fair and well-pleased audience. Bloomer Girl 6, 7 canceled. Joseph D. Chilton's Ranch King 11. Kittie Rhodes 16-21.

**ROCHESTER**.—OPERA HOUSE (C. A. Vandetslice, manager): Little Trixie 4; fair house. Fast Mail on 7. Lost Paradise 10; good performance to a poor house. Outcasts of A Great City 11.

**GREENSBURG**.—KEAGY'S THEATRE (E. G. Curtin, manager): A Trip to Chinatown 6; largest house of the season. S. R. O. before the curtain went up; receipts, $231.50. Madge Tucker opened a week's engagement 9 in repertoire. The opening attraction, Dangers of a Great City to a large audience. Special Delivery, Christmas.

**UNIONCITY**.—COOPER OPERA HOUSE (J. H. Blanchard, manager): Little Trixie 7; good business, satisfactory performance. Fast Mail 14. Old Rube Tanner 18.

**ASHLAND**.—GRAND OPERA HOUSE (Frank H. Waite, manager): Stetson's U. T. C. 10; fair business, good performance. Silver King 12.

**WELLSBORO**.—EAGLE AUDITORIUM (Dartt and Dartt, managers): U. T. C. 12; large advance sale.

**LEWISTOWN**.—TEMPLE OPERA HOUSE (J. A. McKinney, manager): Joe Sullivan in Maloney's Mishaps 9; fair house; fair show. San Francisco Minstrels 12; poor house; fair performance. House dark 13-25.

**CONNELLSVILLE**.—NEW MYERS' OPERA HOUSE (Charles K. Jones, manager): Dark 9-12. Fisher's Cold Day co. 12.

**OIL CITY**.—OPERA HOUSE (C. M. Loomis, manager): Charles E. Blaney's A Baggage Check 4; deservedly large house. Rhea in Josephine 12. Corse Payton Comedy co. in repertoire 16-21. Morrison's Faust 23. Ada Van Etta 25.

**HAZLETON**.—GRAND OPERA HOUSE (G. W. Hammersly, manager): The New Fire Patrol drew fair business 7. Stetson's U. T. C. co. 9; small house. Fabio Romani 10; light business. Dan McCarthy in The Cruiskeen Lawn 12; average house.

**FRANKLIN**.—OPERA HOUSE (James P. Keene, manager): Baggage Check 5; fair house. A Trip to Chinatown 9; good business. G. A. R. concert, local, 13. 14: Cecil Spooner 16-22. Morrison's Faust 24. The Old Homestead Jan. 3.

**MEADVILLE**.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Charles Rohlfs in The Leavenworth Case 12. Derby Mascot 17. Morrison's Faust 23.

**JOHNSTOWN**.—OPERA HOUSE (James G. Ellis, manager): Hoyt's A Bunch of Keys 9; fairly good house, but the performance was hardly up to the standard. Ethel Tucker 16-21.——ADAIR'S OPERA HOUSE (Alexander Adair, manager): Dark 9-22.

**NORTHEAST**.—SHORT'S OPERA HOUSE (F. L. Carpenter, manager): Louise Adell billed for 10 failed to appear. John J. Black in Old Rube Tanner 16. A Cold Day 31.

**WEST CHESTER**.—ASSEMBLY BUILDING (Davis Belmont, manager): E. A. McFarland co. in The Old Homestead 10; Performance excellent.

**TOWANDA**.—HALE'S OPERA HOUSE (C. T. Kirby, manager): Teachers' Institute Lecture Course 16-20. Hands Across the Sea 21.

**EAST STROUDSBURG**.—ACADEMY OF MUSIC (J. H. Shortwell, manager): Wills' new Two Old Cronies 12 to packed house; performance excellent; booked for return date. Stowe's U. T. C. 21.

**POTTSTOWN**.—GRAND OPERA HOUSE (George E. Harrison, manager): The Heroes of '76, 5, 6; large and delighted audiences.

**CARBONDALE**.—GRAND OPERA HOUSE (Dan F. Byrne, manager): Morrison's Faust 7; big business, fair performance. Hi Henry's Minstrels 9; big business, satisfactory performance. Dr. Bill 25.

**BROWNSVILLE**.—RICHIE THEATRE (L. C. Richie, manager): The Drummer Boy of Shiloh, under the direction of Fred B. Wigle, for benefit of the Presbyterian Church 4; large audience. A Cold Day 11.

**NANTICOKE**.—BROADWAY OPERA HOUSE (James Kitchen, manager): Stetson's U. T. C. 6; full house. Hi Henry's Minstrels 11.

**WAYNESBURG**.—OPERA HOUSE (Cooke and Mannell, managers): May Smith Robinson Little Trixie 4; half a large and well-pleased house. Glorianna 11. A Baggage Check 19.

**BRADFORD**.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Wang 7; pleased large audience. Charles Rohlfs in Shylock 11. Faust 18.

**SHENANDOAH**.—THEATRE (P. J. Ferguson, manager): Fabio Romani's big business. Stetson's U. T. C. 11; crowded house. Silver King 14.

## RHODE ISLAND.

**NEWPORT**.—OPERA HOUSE (Thomas F. Martin, manager): 10 to 12 with Mara Smith as Isabella played to the banner house of the season 9; the production being given to S. R. O. at advanced prices. Cord Gore 11 to good business. A Fatted Calf with an excellent co., including Annie Ward Tiffin, George Richards and others, here 21, and Manager Martin has secured Frohman's co. in The Masqueraders for a later date this month. The Black Crook being the Christmas attraction. The annual memorial services of Newport Lodge of Elks have always created a most favorable impression, and this year the public attendance was larger than ever before, people being unable to obtain seats, standing throughout the services filling the anterooms and hallways of the Lodge.

**PAWTUCKET**.—OPERA HOUSE (George W. Blanchard, manager): Rice's Surprise Party with 1492 to S. R. O. 7. The co. was a competent one, with Mara Smith in the lead as Queen Isabella. He gave a fine impersonation. Will H. Sloan as King Ferdinand did full justice to his lines. Charles Segrates as the royal treasurer was very prominent. Miss Courtenay sang very sweetly, and Raymond Stephens as Columbus filled every requirement. Sole Tracked 11 to fair business. W. A. Brady's Old Glory 12. Nickerson Comedy co. 16-18; matinees 17, 18. Black Crook 20. The South Before the War 25. McCarthy's Mishaps 28.——ATHENÆUM (W. W. Meikleham and Co., managers): The Rivers Rivals Concert to fair receipts 9. The Rivers is a brilliant combination with Leta Antoinette, violinist; Sigrid Laude, soprano; Jessie Mabel Downer, pianist and Vina Darlee, reader; Russell H. Conwell lecture "Acres of Diamonds" Jan. 13.

**WOONSOCKET**.—OPERA HOUSE (George C. Sweet, manager): C. E. Hugford co. presented The Honeyback 10 to a fair house. 11: 2 and 3 fair house. 11: The South Before the War 13. Black Crook 19. Old Glory 25. McCarthy's Mishaps 28. Sam Lucas's Creole 2.——MUSIC HALL (L. Mailloux, manager): Sutton's Burlesque co. 9, 10; good house 10, but such an entertainment that there was almost an empty bill. 11: American Gaiety Girl 14.

**WESTERLY**.—BUDLONG'S OPERA HOUSE (C. E. Budlong, manager): Sole Tracked 12; small but well pleased audience. Lost Paradise 20.

## SOUTH CAROLINA.

**SPARTANBURG**.—CITY OPERA HOUSE (Max Greenwald, manager): Stowaway 10; very good performance to good business. Rob and Al Taylor 11; big advance sale of seats. Shore Acres 19.

**CAMDEN**.—OPERA HOUSE (J. L. Brasington, manager): The World Against Her was booked for 4, but the co. closed at Wilmington, and the theatregoing public were disappointed.

**COLUMBIA**.—OPERA HOUSE (Eugene Cromer, manager): The Stowaway 7; poor business.

**GREENVILLE**.—OPERA HOUSE (Fitzgerald and Morgan, managers): Sousa's Band; packed house.

## TENNESSEE.

**NASHVILLE**.—THE VENDOME (Cuppy and Boyle, managers): The Lillian Russell Opera co. 4, 5 in The Grand Duchess and La Perichole drew very large houses. This was Miss Russell's first appearance in Nashville and she made a most favorable impression. Otis Skinner 6, 7 with his splendid co. presented Villon the Vagabond. His Grace de Grammont, The Merchant of Venice and Katherine and Petruchio to good houses. Stuart Robson 9 in Government Acceptance drew a large house. Damrosch Opera co. 11, 12. Donnelly and Girard 16, 17. Ride for Life 18, 19. Craig-Graham Stock co. 21-27.——GRAND OPERA HOUSE (Curtis and Boyle, managers): House dark 2-4. Derby Winner 5-7 drew fair houses. World Against Her 23-25.——ITEM: Captain John Cuttay of the Vendome, came up 8 from New Orleans. He was all smiles and expresses himself as well pleased with business so far. He will return to New Orleans 15. The Digby Bell Opera co. in Nancy Lee drew large house here 4. The Old Homestead 5-7 played to very large business.

**MEMPHIS**.—LYCEUM THEATRE (John Mahoney, manager): One of the very largest houses of the season greeted the Lillian Russell Opera co. 6 in the production of The Grand Duchess followed 7 by La Perichole and The Little Duke to good audiences at advanced prices. The co. productions with scenery, etc., rates among the very best that has played in this section. The De Wolf Winget which was to have opened 9 were left "at the post" in Nashville and consequently the house is dark this week.——AUDITORIUM (E. M. Stambuck, manager): Beach and Bowers' Minstrels 6, 7 to good business with a clever performance. A Dog and Pony Show week of 9 to a successful engagement. Frederick Warde and co. played here 10, 11 in repertoire to only fair business.

**CLARKSVILLE**.—ELDER'S OPERA HOUSE (James T. Wood, manager): Dark; no bookings.

**COLUMBIA**.—GRAND OPERA HOUSE (Helm Brothers, managers): The Derby Winner 4; performance satisfactory; small house.

## TEXAS.

**DALLAS**.—OPERA HOUSE (George Anzy, manager): Stuart Robson in Government Acceptance 2 played to a large and fashionable audience. W. H. Crane in The Senator 3 and matinee 4, and His Wife's Father at night, to exceedingly large and demonstrative audiences, who revelled in the clean-cut and high art comedy. They called on Mr. Crane for a speech, but he gracefully declined through mother member of the co. A Ride for Life co. 5; only fair business. Charles Gardner 6, 7 in The Prize Winner and Fatherland; light business only. He deserved better patronage, as he had a very capable and interesting support.——ITEM: Dallas Tyler, of the W. H. Crane co., was named after this city, and her friends, including Mayor Holland, entertained her privately.

**FORT WORTH**.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): W. H. Crane presented The Senator for the first time here 2 to full house. Stuart Robson presented The Rivals at matinee 3 and Government Acceptance night to good houses. Charles A. Gardner appeared 6, matinee and night, in The Prize Winner to fair business. Mr. Gardner's singing was the main feature of the play. A Ride for Life was presented 6, 7 and Saturday matinee to small houses; co. above the average, and deserved better patronage.——ITEMS: W. E. Hayden, manager for Stuart Robson, announces the return of Mr. Robson to New York on Jan. 6 at the Garrick Theatre, in his new comedy, Mrs. Ponderbury's Past. Manager Phil Greenwall left 7 for New Orleans to meet his brother, and will probably visit all of the Greenwall theatres.

**WACO**.—THE GRAND (Jake Schwartz, manager): A Ride for Life 2; fair-sized audience; performance well received, but slightly marred owing to the scenery not being put on, the stage here being too small. Creston Clarke 10, Corinne 17, Charles Gardner 18, Katie Emmett 19, Conroy and Fox 25. Old Homestead 27. Beach and Bowers' Minstrels 30.——ITEMS: Nellie Nielson, formerly of Miss Dixie co., joined A Ride for Life co. here 2, replacing Bessie Taylor, who left the co. at New Orleans on short notice. Special Delivery, booked here in January, canceled owing to bad business throughout the South. Grant Parrish in advance of Creston Clarke, was here this week doing his attraction. Mr. Parrish is the author of several novels very popular down this way.

**HOUSTON**.—SWEENEY AND COOMBS' OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, manager): Hanlon's Fantasma 2, 3 with matinee. This co. shows a wonderful improvement, and afforded excellent entertainment; business very satisfactory throughout. William H. Crane in The Senator drew a large and well pleased house 5. House dark 6, 7.——ATHENÆUM (L. F. Noyes, president): The Ruby Lafayet co. opened for one week 5; popular prices prevailing; business very unsatisfactory.

**GAINESVILLE**.—OPERA HOUSE (Paul Gallia, manager): Edwin Arthur's Land of the Midnight Sun was presented 4 to a large and attentive audience. The Curtiss Dramatic co. 5-7 in repertoire at popular prices was well patronized. The specialties by Little Rock were heartily encored. A Ride for Life 9. Uncle Josh Spruceby 16. Work on the new house goes on rapidly, the building presenting a handsome exterior.

**GORSICANA**.—RICHARDS OPERA HOUSE (Pinkerton and Church, managers): A Ride for Life 4; a poor play to a poor co. to a poor and disgusted audience. Nell Burdette, under the auspices of T. M. C. A., filled the house from pit to dome 5. Creston Clarke presented Hamlet 7 to a large audience. Mr. Clarke's rendition of the melancholy Dane met with rounds of applause and it is to say that the audience was well pleased is putting it mildly. Mr. Clarke has surrounded himself with a good co.

**DENISON**.—OPERA HOUSE (W. L. Epperson, manager): A. V. Pearson's Land of the Midnight Sun, a highway house, performance smooth. Stuart Robson and his capable co. in The Rivals 3; large and delighted audience; performance fair. Cyprian Carroll and Henriette Lindsay gave able assistance to Mr. Robson. A Railroad Ticket 11. Uncle Wiggily Longlegs 12. Creston Clarke 21.——MUSIC HALL OPERA HOUSE (Pratt and Pratt, managers): Castle Dramatic co. in repertoire at popular prices; small business. Rentfrow Comedy co. 9-15.

**GREENVILLE**.—KING OPERA HOUSE (J. O. Teague, manager): The Land of the Midnight Sun 5; owing to some mistake as to dates, this co. played to poor business. The cast looked well, acted so-so, though did not materialize until 9, and from some unknown cause the performance was suspended by 11 o'clock. Work on the new house goes on rapidly.

**AUSTIN**.—MCCARTY'S OPERA HOUSE (Scally and Walker, managers): Mme. Lavary 2; large and appreciative audience. Our Country Cousin matinee and night 3; poor business. Fanchon 9, 10. Karl Gardner 11. Creston Clarke 13, 14. Kindig Opera co. 16.

**EL PASO**.—MYER'S OPERA HOUSE (A. E. McKay, manager): Isaac Payton co. week ending 7; big business; moderate prices; full house at every performance; giving satisfaction; capable co. Bowman and Young's Minstrels 9. Prof. Gentry's Dog and Pony show 10-12. As the Person co. have the Opera House week ending 14 excepting 9, Prof. Gentry will show under canvas.——ITEMS: Isaac Payton and co. attended the Ada memorial services 1. J. D. Newman is in town arranging for Prof. Gentry's Dog and Pony exhibition.

**TEXARKANA**.—GRIGG'S OPERA HOUSE (Harry Ellis, manager): Fred Warde presented To a Limit 1 Month to good business every one well pleased. A large and enthusiastic audience filled the Opera House 6 to witness for the first time Stuart Robson in The Rivals. His appearance was received with prolonged applause and he was forced to make a speech before the curtain was allowed to fall. Prices were advanced for those attractions. The Ride for Life 12. Beach and Bowers Minstrels 16.

**HILLSBORO**.—LEVY OPERA HOUSE (Shields and Mendenhall, lessees and managers): A Ride for Life 1 to fair business and a well pleased audience. Robert Burdette on The Rise and Fall of the Mustache 7 to packed house, which was more than pleased with his entertainment. Charles Gardner 19.

**WAXAHACHIE**.—OPERA HOUSE (W. H. Davenport, manager): Colonel Columbus Marchbanks 6 to interested to small house. He deserved a much better one. Beach and Bowers Minstrels 27.

**PARIS**.—PETERSON THEATER (R. Peterson, manager): The Black Crook 6 to a good house; performance fair.

**CLARKSVILLE**.—TEELING'S OPERA HOUSE (C. S. Rolfe, manager): Dark 2-7.

**MARSHALL**.—MARSHALL OPERA HOUSE (Johnson Brothers, managers): The Black Crook 4; fair business. Creston Clarke's large business and very appreciative audience. Richard and Pringle's Colored Minstrels 12. Grau's Opera 18.

**BOWIE**.—GRAND OPERA HOUSE (T. H. Weeks, manager): Home talent in Joshua Whitcomb 6; for benefit of Fire Company; good house.

**TAYLOR**.—TAYLOR OPERA HOUSE (Booth and Kimbro, managers): House dark 2-9. A. W. Hawkes to Edgar Elmore Dramatic co. 11-12.

**BUNTSVILLE**.—HENRY OPERA HOUSE (John Henry, manager): Dark week ending 7.

**YOAKUM**.—FROST STREET OPERA HOUSE (Levy and Sterne, managers): House dark week ending 7 our country cousin 16-18.

**VICTORIA**.—HAUSCHILD OPERA HOUSE (Hauschild Brothers' Music Co., managers): House dark week ending 7. Beach and Bowers' Minstrels 11.

**WEATHERFORD**.—HAYNES OPERA HOUSE (Charles Haynes, manager): House dark 1-7.

**PALESTINE**.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): The Black Crook 3; good business, a good co. with some first-class specialties; audience pleased. Lecture at Y. M. C. A. Hall 5 by A. W. Hawks; small but very appreciative audience.

**NAVASOTA**.—COLUMBIA OPERA HOUSE (Goodman and Peeples, managers): House dark week ending 7. Our Country Cousin 20.

**BELTON**.—GRAND OPERA HOUSE (A. J. Embree, manager): Our Country Cousin Nov. 27; performance very poor; small house. The Lady of Lyons 3; performance excellent; fair house.——ITEM: The stage of our new Opera House instead of being 36x60 as stated in THE MIRROR, is 28x60.

## UTAH.

**OGDEN**.—GRAND OPERA HOUSE (Joseph Clark, manager): Robert Downing played here 5 in Helena. The house was crowded and the performance was well received. Stage settings were especially good. Dark house rest of week.

**SALT LAKE CITY**.—SALT LAKE THEATRE (C. S. Burton, manager): Robert Downing and Eugenie Blair 5, 7, presenting Helena Julius Cæsar and Ingomar to packed houses. The stage settings are very fine.——GRAND OPERA HOUSE (J. E. Rogers, manager): Stock co. in Woman Against Woman week of 4 to greatly improved business.——ITEM: Mr. and Mrs. Samuel K. Chester will shortly retire from the Stock co. of the Grand. Madge Cary Cook, who was very popular last season, will come back to return it.

## VERMONT.

**MONTPELIER**.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Black Crook 3 to fair house; fair performance. Two Old Cronies 24 instead of 25, as stated last week. The New Boy 30.

**BENNINGTON**.—OPERA HOUSE (F. M. Tiffany, lessee and manager): Friends 9; fair house and first-class co. They all had a curtain call.

## VIRGINIA.

**RICHMOND**.—ACADEMY OF MUSIC (Thomas G. Leath, lessee and Manager): The Tornado drew a large audience at this house Nov. 28, and Mabel Paige, who held the boards throughout the week with a repertoire of comedies, played to large business, and gave clever performances at popular prices. James O'Neil drew large houses at three performances 6, 7. His co. was uniformly capable and the three plays, Virginius, Courier of Lyons and Monte Cristo, were admirably presented. This week opened with a concert given under the auspices of the Mozart Association, of this city, at which Leo Wiener and Jacob Reinhardt, pianists, were assisted by vocalists from Washington and Baltimore in the interpretation of a delightful programme. Paderewski played to a packed house Tuesday. The New Boy 11, 12 was given by a capable co. and served to delight rather small audiences. The piece would have drawn better, undoubtedly, had it not been for a sudden fall of the mercury to say nothing of a snowstorm. Sousa's Band will be here 14, and as the organization is a favorite, it will be greeted by large crowds. Much interest is being evinced in the first appearance here of Minnie Maddern Fiske 16, 17. Roland Reed follows 18, 19, and a local organization will give The Mikado 20 at one performance. Thenceforward the attractions come thick and fast and there are but few open dates. Robert G. Ingersoll, who was booked to lecture here on 17, has canceled the date, giving as the reason the strong opposition that his former appearance stirred up. The contract was made for him by C. W. Davis, but the Colonel positively refuses to fill it. The scenery of the Academy is being repainted.

**STAUNTON**.—OPERA HOUSE (W. L. Greene, manager): Tornado 4 to big business; splendid specialties. Comrades, by amateurs, Paint and Powder Club, 11. House dark week of 16-21.

**LYNCHBURG**.—OPERA HOUSE (F. M. Dowson, manager): Rose Osborne in repertoire for one week commencing 2; excellent performances to fair business.

**DANVILLE**.—ACADEMY OF MUSIC (Orrin A. Neal, manager): Ex-Governor Bob Taylor and his brother Alf Taylor gave their unique entertainment to a large and delighted audience. James O'Neil in Monte Cristo 9; fine performance; well supported; but not paying business. Sousa's Band 11; matinee.

**NORFOLK**.—ACADEMY OF MUSIC (A. B. Duesberry, manager): A New Boy 3; splendid performance to small house, owing to storm preventing. Clement Bainter in Monte Cristo 5; very large and well-pleased audience. Rentfrow Comedy co. 9-14. Work on the new Academy of Music building is progressing rapidly. Rehearsals of Ben Hur are in progress. Manager Bainter has secured Miss Rose Eytinge to appear in The Queen of Clubs 18, and we may expect a most enthusiastic reception.

**PETERSBURG**.—ACADEMY OF MUSIC: Sousa's Band played to a fine audience 12.

## WASHINGTON.

**SEATTLE**.—THEATRE (T. J. Hume, manager): Dark. Sousa's Band plays to a fine audience 12.

**TACOMA**.—TACOMA THEATRE (S. C. Young, manager): Dark 2-7. Sousa's Band 12.

**NEW WHATCOM**.—OPERA HOUSE (F. E. Woodbury, manager): Dark 2-7.

## WEST VIRGINIA.

**WHEELING**.—OPERA HOUSE (F. Kaiser, manager): Trade Dollar co. opened 2 and 3 to fair business. Rentfrow Comedy co. opened Opera House 4; Thanksgiving good business. Rentfrow Comedy co. 5-7; fair business. The Rivals 9. Looking forward with much pleasure to the engagement of Miss Marlowe 11 to 14. The Queen of Clubs 18. Sousa's Band 19. Light co. 23-28. Primrose and West's Minstrels 30.

**HUNTINGTON**.—DAVIS THEATRE (Joseph Gallick, manager): Tornado 4; fair business. Rentfrow Comedy co. 5-7; fair business. Sousa's Band 12. Rentfrow Comedy co. 16-18. Light co. 23-28.

**SISTERSVILLE**.—OPERA HOUSE (A. B. Thompson, manager): Dark 2-7. Kelly in concerts at a hall 4. Tim the Tinker 11. Rentfrow Comedy co. 16-18.

**CHARLESTON**.—OPERA HOUSE (Lee Kaufman, manager): The Tornado 4; fair business. Rentfrow Comedy co. to good business. Schubert Symphony Club 12. Sousa's Band 14. Rice and Barton's Comedians 25.

## WISCONSIN.

**LA CROSSE**.—THEATRE (J. Straubpaa, manager): The Orville Comic Opera co. presented the following full week of 2 to light business. The Grand Duchess, Said Pasha, Chimes of Normandy, The Mikado, Frederick Bancroft Illustrations, Jefferson and Crane booked for December have canceled. The Orville co. came to grief 7 when the star, Louise Kleinhart, refused to go on without salary being paid. Soon after her refusal one of the musicians levied an attachment on the costumes and the Saturday performances were therefore omitted as Manager Straubpaa refused to allow the curtain to go up without the star. The night of 8 the hotel where several of the co. were stopping took fire and the members removed their baggage to the depot where it was also fired for unpaid board bills. The co. will undoubtedly disband here.

**APPLETON**.—OPERA HOUSE (C. D. Smith, manager): John Dillon appeared at the Opera House for three night stands and to S. R. O. and gave satisfaction.

**WAUSAU**.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Dark 14-21. Chicago 28.

**RACINE**.—BELLE CITY OPERA HOUSE (J. E. Johnson, acting manager): Ward and Vokes pleased a large audience 6. They carry a fine co. and gave one of the best specialty and musical performances of the season. Salter and Martin 11. T. C. 12. Gem, Franklin Handicap 13, 14.——ITEM: Remodeling of the Lakeside Auditorium is nearing completion and opposition to the amusement line will soon begin.

**FOND DU LAC**.—CRESCENT OPERA HOUSE (P. F. Haber, manager): Dark week 2-7. John Dillon co. 12-14.

**OSHKOSH**.—GRAND OPERA HOUSE (J. E. Williams, manager): Primrose and West's Minstrels 21. S. R. O. Human Hearts 28; crowded house. Tycoon 3, 4; good business. John Dillon 9-11; packed houses. Subject 17. Emily Bancker 20.

**PORTAGE**.—OPERA HOUSE (A. H. Carnegie, manager): J. K. Emmet 16. Edwin Rostell 20. Grimes' Cellar door 25.

**BELOIT**.—WILSON'S OPERA HOUSE (E. H. Wilson, manager): Nothing this week.

**MADISON**.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Ward and Vokes in A Run on the Bank 2 amused a large audience. The cast is a particularly good one in farce comedy and their specialties were awarded most of the applause. J. K. Emmet 14.

**EAU CLAIRE**.—GRAND OPERA HOUSE (O. F. Burlingame): The Library Lecture Course was a grand success. Charles Vale's Twelve Temptations drew a large house 9; good satisfaction. Frederick Bancroft 11; advance sales good.——ITEM: Mr. Bancroft is an Eau Claire boy.

**CHIPPEWA FALLS**.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Emily Bancker in Our Flat 10; big house; delighted audience.

**STEVENS POINT**.—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): Emily Bancker in Our Flat 10.

**BARABOO**.—GRAND OPERA HOUSE (Butler and Shults, managers): House dark 9-14. Dr. John D. 15.

**GREEN BAY**.—TURNER HALL (J. H. Nevins, manager): The New York German Theatre co. in Ludwig the Second's to a small audience. Same co. will produce Andreas Hofer, the Hero of the Tyrol.

## CANADA.

**TORONTO**.—GRAND OPERA HOUSE (G. R. Sheppard, manager): Bonnie Scotland opened 9 to a very large audience; the co. is an inferior one. Robert Ferguson as Henrhone McWhorty was acceptable, and the only one who could master the dialect. Wang 16-18.——PRINCESS THEATRE (George Pepper, manager): House dark 9-16. Hunt Club entertainment 11-14. Mlle. Jane May 16-21.——TORONTO OPERA HOUSE (Ambrose J. Small, manager): Murray and Mack made a big hit with Finnigan's Ball, opening to a crowded house 9. It is an excellent co. and includes such well-known names as Bert Leslie, Claxton White, George Emerick, the Loring Sisters, Gracie Cummings, and Edith Newton. A Crazy Patch 16-21.——ROSSTAIL THEATRE (Frank Lewis, manager): The bill this week comprises Gertie Cochran, Mayor Zamora, and Princess Zilla in the Curio Hall, and Hyde and Leola, A. C. Lawrence, Maggie Newton, the Cobells, and Morton and Revelle to moderate business.——MASSEY MUSIC HALL (J. F. Suckling, manager): Melba 16. Varsity Glee Club concert 17.——THE ACADEMY: The Sullivan-Ryan-Choynski gang, including Parson Davies, gave an alleged scientific boxing entertainment 14 to a fairly good house.——ITEM: Mrs. Thomas G. Seabrooke, who played the part Little Willie in the burlesque of Trilby, has resigned. The part was filled by Millie Stone of Detroit. In the evening Margaret MacDonald made a big hit with My Little Irish Love, receiving several encores.

**MONTREAL**.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): Crazy Patch opened to medium business 9. Kitty Mitchell, the star, is a clever little woman, who sings sweetly and dances gracefully. She also carries several clever people in her support, who, like herself, are worthy of a better vehicle than Crazy Patch to wholly display their abilities. Frank Thayer is looking after the business interests of the show, and was warmly welcomed by a number of old friends. The Capital 16-21.——ACADEMY OF MUSIC (Henry Thomas, manager): The Garrick Burlesque co. opened 9 to a big house in Thrilby, the work of our old friend Jog Herbert, and gave a rattling good performance, but with a cast that contains the names of such people as Elvira Croix, Seabrooke, Sutcliffe, Margaret McDonald, Mark Murphy, Sweetman, Luis Wesley, and Carrie Perkins, it would be strange if they did not. Apart from the cast the book is far above the average and very amusing, and the music bright and catchy. Roy St. Clair, the boy soprano, who renders Margaret MacDonald's songs from the gallery, was heartily encored. The prospects for a big week's business are good. The New Boy 16-21.——THEATRE ROYAL (Sparrow and Jacobs, managers): Shaft No. 2, with its startling electrical effects, opened to a packed house, and was most enthusiastically received. Frank Looser as the persecuted hero enlisted the sympathy of

ST. THOMAS.—New Grand Opera House (H. [illegible], manager): This Week's [illegible] to light business, owing [illegible] advertising. The co. was [illegible] much larger patronage. Pauline Hall, Mrs. Nowlin and Horace De Lisser were [illegible] in their respective parts.——Dominion Opera House (F. H. Duncombe, manager): Harry Lindley co. is repertoiring two weeks to small houses. The co. is very weak and the performances were far from being up to the mark. Jack Hargreaves on 9 is only fair business, the date being too near that of Griffith's Faust II, which made a hit here last season, and has secured a large advance sale for the coming engagement. Jack Hargreaves was well staged and pleasing throughout. The scenery was specially fine. Edwin Kinnear, author of the piece, made his first appearance in the title role, playing Harry Houston. He gave a good interpretation of the role.——Joseph Cross of Cross's Comedians has joined Jack Hargreaves as advance manager. J. W. Kincer, manager Griffith's Faust co., is in town during the advance work for his co. Marie Curtis has joined Griffith's Faust co. to play Marguerite in place of Nadine Winston. Nadine Winston has joined Robert Mantell's co.——The Harry Lindley co. is a special inducement to the public, gives two plays on Saturday night for one admission—7:30 to 11:30 midnight. Ten acts for 10, 20 and 30 cents.—Vergolis

LONDON.—Grand Opera House (A. E. Roote, manager): The Griffith in Faust and The Fool's Revenge 5-7, good performances to large and appreciative audiences. A. V. Pearson's stock co. in repertoire 9-14 opened to a crowded house, followed by fair business to date of writing. A Cat's Paw 17, concert (local) 18, Wang 20, 21.——Princess: The London Amateur Operatic Association is actively rehearsing Girofle Girofla for production next February, and the probabilities are that it will surpass all former attempts. The co. is altogether local and is under the direction of Fred L. Evans, conductor of the Grand Opera House orchestra, whose abilities are well known, and who is painstaking and always successful in everything he undertakes.

OTTAWA.—Grand Opera House (John Ferguson, manager): The Forty-third Battalion Band Mastodon Minstrels (local) 5-7 gave a burlesque performance on Trilby Up-to-Date, which was no infringement on Mr. Palmer's rights of Du Maurier's novel, to good business. Lewis Morrison 9-11 in Faust, Richelieu and, for the first time in Ottawa, Yorick's Love, was well received. The beauty and merit of the play are as indisputable as the excellence of Mr. Morrison's representation. The richness and accuracy of costuming and careful attention to stage detail were worthy of the acting. Mr. Morrison is ably supported by Florence Roberts, Ed Elsner and W. Whittlesey. Crowded houses nightly.

WOODSTOCK.—Opera House (Charles A. Pyne, manager): John Griffith, supported by an excellent co., presented Henry Irving's version of Faust to a large and fashionable audience 9. Mr. Griffith's interpretation of the character of Mephisto was faultless, and stamps him at once as an actor of great power well versed in the technique of his art. Marie Curtis made an acceptable Marguerite, this being her first appearance with the co., having replaced Miss Winston in that role. At the conclusion of the fourth act Mr. Griffith was the recipient of a very enthusiastic curtain-call. The following night a splendid production of The Bells was given to a fair house, when in the character of Mathias further evidence was given of the forcefulness and versatility of this talented young actor. O. B. Thayer's impersonation of Walter, a tipsy reveler, was very amusing, and deserves especial mention. Wang 19.

BELLEVILLE.—Carman Opera House (Power Brothers, managers): House dark since Nov. 30. Lewis Morrison 16.——Items: W. W. Power, advance agent for The Irish Senator co., is home for the holidays.—Dorothy Daffron, the serpentine dancer, has returned to the city.

HAMILTON.—Grand Opera House (F. W. Stair, manager): Webling Sisters 5 under the auspices of the Lawn Tennis Club gave fair performance to fashionable audience. John L. Sullivan co. 6 to good business, performance very tame. A number of amateur boxers took part and added greatly to the entertainment. Jack Harkaway 9, 10; Wang 13, 14. Parson stock co. 16-21.——Star Theatre (Hessey and Davey, proprietors): Dillon and O'Brien, Hanson and Mack, the Glees, Cook and Boyd, and the Dunbars 9-14, performance fair.

KINGSTON.—Martin's Opera House (W. C. Martin, manager): The Ella Cameron co. finished a successful week's engagement, first-class performances to large houses. A Trip to Chinatown 19, Jack Harkaway 23.——Items: The Ella Cameron co. is high above the average of repertoire cos. which have played in this city in the past.

WINNIPEG.—Bijou Theatre (W. H. Leach, manager): The Defaulter drew large houses 6. Trilby 12-14.

GUELPH.—Royal Opera House (Albert Tavernier, manager): Harold Jarvis and local concert 5. Wang 12, Jack Harkaway 13, Lewis Morrison 18.

VANCOUVER.—Opera House (O. G. Evan-Thomas, manager): Charley's Aunt to fine business 6, 7.

BROCKVILLE.—Grand Opera House (F. J. Ritchie, manager): Lost in New York to a topheavy house 4; performance good. Lew Morrison in Faust 12. A Trip to Chinatown 16.

BRANTFORD.—Stratford's Opera House (W. G. Killmaster, manager): A Cat's Paw 11 to delighted audience; fair business.

*[Received too late for classification.*

PORTLAND, ORE.—Marquam Grand (S. C. Heilig, manager): A. M. Palmer's Trilby co. Nov. 11-16, and Canary and Lederer's The Passing Show 13-20, delighted large audiences and drew large box-office receipts. House dark 21-26. Members of the Multnomah Amateur Athletic Club's Glee Club of this city in two performances of minstrels 27, 28 were a grand success. The house was crowded to the doors at each performance. The audiences were as enthusiastic as they were large. The performance was excellent from start to finish. Total receipts $1 500. To George L. Bickel, as general manager, is due much goodly credit for its successful outcome. In his managerial duties he was ably assisted by W. H. Wallace and James White, the amusement committee. Lillian Lewis in Cleopatra, well staged, but played by a mediocre co., did average business 29, 30. Charley's Aunt made two large audiences laugh 2, 3. Dan Sully, supported by the German comedian Dan Mason and a fine co., drew good houses 6, 7, in Daddy Nolan and A Day in June (first time here). House dark 4, 5.——Cordray's New Theatre (John F. Cordray, manager): M Boy Nobles and Frank W. Bacon Stock co. 11-17 in The Phœnix did a fine week's business. This closed a very profitable three weeks' engagement at this house. Mahara's Darkest America Minstrels 18-20, with Billy Young and Hillard Brewer as the principals, gave four shows to full houses. The Hettie Bernard-Chase co. in Uncle's Darling 21-24; Little Coquette 25-27, and A Kentucky Thoroughbred 28-1, did fair business.——The Carl Smith-Beatrice-Lieb co. 2-8 in Bal Masque played to large business.——New Park Theatre (John P. Howe, manager): The Howe-Readick co. in A Loyal Outcast 10-17, with Frank Readick, Comell Mekin, Stanley J. Ross, John McCullough, Burt Vancleve, Essie Tittell, Millie Freeman, Florence Earle, Ida Wilson, and Ella Pardu in the cast, did excellent business. Dark 18-2 and 4-8.——The Apollo Choral Society 3, under the baton of W. H. Boyer, in Haydn's grand oratorio, "The Creation," assisted by Rose Bloch, Mrs. E. S. Miller, E. C. Mastern, Dom J. Zan, Pan. Wessinger, and a chorus of 150, with an orchestra of twenty-five, crowded the house.

BURLINGTON.—Howard Opera House (W. K. Walker, manager): Black Crook 6 pleased a packed house. Maude Hillman 23-26; New Boy Jan. 1. Fire Patrol 4, Mlle. Jane May 9; Dan McCarthy 10; 1492, 13; J. C. Toole 23. Sowing the Wind 30.——Item: The report of Tony Farrell being stranded in this city was without foundation, as Thanksgiving night he played to S. R. O. here. Manager Walker remembered all of his force with a turkey on Thanksgiving Day.

BATON ROUGE, LA.—Pike's Opera House (A. H. Huget, manager): Eugene Robinson co. in A Fatted Calf played to a fair-sized audience 5. Mr. Herman Hirshberg as Squire Daniel Perley was frequently applauded. The play was considerably shortened, many interesting features being omitted. House dark 9-14.

# DATES AHEAD.

*Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.*

### DRAMATIC COMPANIES.

**ALL THE COMFORTS OF HOME.** Louisville, Ky., Dec. 16-21.

A Barrett Time (Pitt and Webster): Bartow, Fla., Dec. 17; Tampa 18, Ocala 20, Gainesville 21, Monticello 24, Tallahassee 25, Apalachicola 26, Quincy 27, Bainbridge, Ga., 28.

A Pretzel (Chas. E. Taylor, mgr.): Grand Rapids, Mich., Dec. 16-21.

A Runaway Girl (Harry Williams, mgr.): Newark, N. J., Dec. 16-21.

A Continental Woman (Hoyt and McKee, mgrs.): Boston, Mass., Dec. 16-28.

A Midnight Origer (Dale Walters): Washington, Ia., Dec. 17; Oskaloosa 18, Boone 19, Des Moines 20-21.

Alabama (Clement Bainbridge, mgr.): Cleveland, O., Dec. 16-21.

A Railroad Ticket: Little Rock, Ark., Dec. 20-21.

Alexander Salvini (W. M. Wilkinson, mgr.): Baltimore, Md., Dec. 16-21.

Anderson Theatre: Wateska, Ill., Dec. 16-21.

**A TURKISH BATH** (E. H. Macon, mgr.): Bowling Green, Mo., Dec. 18; Lexington 20, Pittsburg, Kans., 21, Springfield, Mo., 25, Newport, Ark., Jan. 1.

Arthur C. Sherman (A Summer Shower: E. J. Dellinger, mgr.): Clifton, Me., Dec. 17; Dover 18, Waterville 20, Gardiner 21, Lewiston 25.

A Black Sheep (Hoyt and McKee, mgrs.): Manchester, N. H., Dec. 18, Nashua 19.

A Virginia Gentleman (Gus Heege): Milwaukee, Wis., Dec. 22-28, St. Paul, Minn., 29-Jan. 4.

**A THOROUGHBRED** (Geo. D. Louden, bus. mgr.): Brockport, N. Y., Dec. 17; Medina 18, Lockport 25.

A Baggage Check (Raney & W. S. Butterfield, mgrs.): Louisville, Ky., Dec. 15-21; Danville 23, Winchester 24, Lexington 25, Huntington, W. Va., 26, Ironton, O., 27, Ashland, Ky., 28, Circleville, O., 31, Springfield Jan. 1.

Amy Lee and Frank Doane (D. S. Vernon, mgr.): Dayton, O., Dec. 16-18; Anderson, Ind., 19; Paris, Ky., 20, Lexington 21, Louisville 23-28, Cincinnati, O., 30-Jan. 4.

A. V. Pearson's Stock (Northern; Edwin Elton, mgr.): Hamilton, Ont., Dec. 16-21, Belleville 23-28, Ottawa 30-Jan. 4.

A Texas Steer (Hoyt and McKee, props.): Kenton, O., Dec. 18, Canton 19, St. Marys 20, Evansville, Ind., 22, Indianapolis, Ind., 23-25, Dayton, O., 26, Bellaire 27, Wheeling, W. Va., 28, Washington, D. C., 30-Jan. 4.

Anna E. Davis (Henry Blackaller, mgr.): Pomeroy, O., Dec. 16-21.

A Happy Little Home (George W. Monroe): Rochester, N. Y., Dec. 16-18, Toledo, O., 23-28.

Bunch of Keys (Gus Rothner, mgr.): Portsmouth, O., Dec. 17, Chillicothe 18.

Ben Hur (Walter C. Clark, mgr.): Johnstown, N. Y., Dec. 19-21.

**BUBB COMEDY** (George H. Bubb, mgr.): Portsmouth, N. H., Dec. 16-21, Bangor, Me., 23-Jan. 4.

Bonnie Scotland (Sidney R. Ellis, mgr.): New York city Dec. 16-21.

Bell and Fox's Players (George W. Bell, mgr.): Estherville, Ia., Dec. 16-21.

Creston Clarke: Houston, Tex., Dec. 18, 19, Fort Worth 20, 21, Sherman 23, Gainesville 24, Denison 25, Paris 26, Pine Bluff, Ark., 28, Hot Springs 30, Little Rock 31, Jan. 1, Memphis, Tenn., 2-4.

Coon Hollow: Harlem, N. Y., Dec. 16-21.

Charles L. Davis (Alvin Joslyn): La Junta, Col., Dec. 25, Trinidad 26, Pueblo 29, Colorado Springs 30, Salida 27, Leadville 28.

Captain Paul: Cincinnati, O., Dec. 16-21, Newark, N. J., 23-28, Jersey City 30-Jan. 4.

Cecil Spooner (E. S. Spooner, mgr.): Franklin, Pa., Dec. 16-21, Meadville 23-28.

**CORSE PAYTON:** Oil City, Pa., Dec. 16-21, Beaver Falls 23-28.

Compston's Players (Guenther and Hallenbeck, mgrs.): Mt. Pleasant, Ia., Dec. 16-21.

Chauncey Olcott (Augustus Pitou, mgr.): Philadelphia, Pa., Dec. 23-Jan. 4.

Charles Cowles (Charles A. Holt, mgr.): Waterloo, N. Y., Dec. 17, Rochester 19-21, Newark 2-4.

Clay Clement (Joseph Adelman, mgr.): Omaha, Neb., Dec. 19-21, Lincoln 23, Westville 25, Lexington, Mo., 26, Atchison, Kans., 27, St. Joseph, Mo., 28, Joplin, Mo., 30, Carthage 31, Des Moines, Ia., Jan. 1, Sedalia, Mo., 2.

Circus Girl: Buffalo, N. Y., Dec. 16-21.

Conroy and Fox: Houston, Tex., Dec. 17, Galveston 18, San Antonio 20, Austin 21.

Charles Robles (Brightin Dayton, mgr.): Chicago, Ill., Dec. 15-21, Benton Harbor, Mich., 23, Lansing 25, Grand Rapids 27, Grand Haven 28, Muskegon 30, Big Rapids 31, Bay City Jan. 1, Saginaw 2, Flint 3, Pontiac 4.

**CARRIE LOUIS** (John A. Himmelein, mgr.): Ironton, O., Dec. 16-21.

Clara Morris: Brooklyn, N. Y., Dec. 16-21, Boston, Mass., 23-28.

Charley's Aunt (Western; Charles Frohman, mgr.): Denver, Col., Dec. 16-28.

**CHARLES A. GARDNER** (D. V. Arthur, mgr.): Temple, Tex., Dec. 17, Waco 18, Hillsboro 19, Corsicana 20, Denison 21.

Charles B. Marvin's Players: Creston, Ia., Dec. 16-21, Chillicothe, Mo., 23-28, Brookfield 30-Jan. 4.

Choate Dramatic: Braidwood, Ill., Dec. 18, Braceville 19, Coal City 20, Lockport 21.

Danny Mann (Mrs. Finnegan): Goshen, Ind., Dec. 18, Montpelier 19, Kokomo 20, Elwood 21.

Down on the Farm: Binghamton, N. Y., Dec. 23-25, Scranton, Pa., 26-28, Wilmington, Del., 30, 31, Wilkesbarre, Pa., Jan. 2-4.

Della Pringle: Waukon, Ia., Dec. 16-21, Decorah, 23-30.

Dr. Jekyll and Mr. Hyde (W. H. Hartigan): Detroit, Mich., Dec. 15-21.

Down on the Suwanee River (Edward J. Nugent, mgr.): Brooklyn, N. Y., Dec. 16-21, Buffalo 23-28, Boston, Mass., 30-Jan. 4.

Donnelly and Girard: New Orleans, La., Dec. 22-28.

Darkest Russia (Sidney R. Ellis, mgr.): Dayton, O., Dec. 20.

Dr. Haven Comedy: Tiffin, O., Dec. 16-21, Findlay 23-28, Sandusky 30-Jan. 4.

Delmonico's at Six (J. M. Ward, mgr.): Atlanta, Ga., Dec. 16-21, Chattanooga, Tenn., 25, Murfreesboro 26, Nashville 27, Louisville, Ky., 29-Jan. 4.

Daniel Sully (The Social Lion; Frank E. Jamison, mgr.): San Francisco, Cal., Dec. 16-28.

Effie Ellsler: La Junta, Col., Dec. 19, Leadville 20, Aspen 21, Grand Junction 23, Provo City, Utah, 24, Ogden 25, Park City 26, Logan 28, Butte, Mont., 30, 31, Anaconda Jan. 2, 3, Great Falls 4.

Edwin Rostell (F. D. Peters, mgr.): Red Wing, Minn., Dec. 18, Chippewa Falls 19, Portage 20, 21.

Enemies for Life (Lee Moses, bus. mgr.): Bridgeport, Conn., Dec. 24, 25, Wallingford 26, Naugatuck 27, Torrington 28, Holyoke, Mass., 30-Jan. 1.

Eldon's Comedians: Cayuga, Ill., Dec. 16-21.

Ella Cameron (J. L. Clarke, mgr.): Cornwall, Ont., Dec. 16-21, Kingston 23-28.

Eugene O'Rourke (The Wicklow Postman; W. F. Crossley, mgr.): Chicago, Ill., Dec. 9-21.

E. H. Sothern (Daniel Frohman, mgr.): Chicago, Ill., Dec. 9-21.

Emma Warren: Lafayette, La., Dec. 16-21.

Engineer (Bertram and Willard, mgrs.): Trenton, N. J., Dec. 20, 21.

Eight Bells: Brooklyn, E. D., Dec. 16-21.

Ethel Tucker (H. P. Meldon, mgr.): Johnstown, Pa., Dec. 16-21, Amsterdam, N. Y., 23-Jan. 4.

Empire Theatre Stock (Charles Frohman, mgr.): Harlem, N. Y., Dec. 23-28.

E. M. and Joseph Holland (Richard Mansfield, mgr.): Chicago, Ill., Dec. 16-21.

Edward Harrigan (M. W. Hanley, mgr.): Watertown, N. Y., Dec. 17, Oswego 18, Syracuse 19.

Flannigan's Wedding: Rushville, Ind., Dec. 18, Anderson 19, Logansport 20, Kokomo 21, Tipton 23, Elwood 24, Alexandria 25, Greenville, O., 26, St. Mary's 27, Lima 28.

Finnigan's Luck (H. S. Ricci): Plattsburg, N. Y., Dec. 17, St. Albans, Vt., 18, Rouse's Point, N. Y., 19, Malone 20, Norwood 21, Potsdam 23, Canton 24, Auburnburg 25.

**FAUST** (Griffith's; E. A. Church, mgr.): Battle Creek, Mich., Dec. 18, Jackson 19, Saginaw 20, 21, Bay City 25, Charlotte 26, Lansing 27, Ionia 28, Grand Rapids 30.

Faust (Morrison's Western): Bradford, Pa., Dec. 18, Corry 19, Titusville 20, Meadville 21, Oil City 23, Franklin 24, Youngstown, O., 25, Warren, Pa., 26, New Castle 27, Beaver Falls 28, East Liverpool, O., 30, Steubenville 31, Wheeling, W. Va., 1, Canton, O., 2, Akron 3, Delaware 4.

Forgiven (Edwin Forsberg): Paterson, N. J., Dec. 19-21.

Forrepaugh's Stock: Philadelphia, Pa.—indefinite.

**FERRIS' COMEDIANS** (Dick Ferris, mgr.): Chicago, Ill.—indefinite.

Fast Mail (Northern; Martin Golden, mgr.): Lockport, N. Y., Dec. 17, Albion 18, Mt. Morris 19, Dansville 20, Hornellsville 21, Geneva 23, Auburn 24, Oswego 25, Norwich 26, Utica 27, Little Falls 28, Fort Plain 30, Saratoga Springs 31, Cohoes Jan. 1, Lansingburg 2, Albany 3-4.

Fast Mail (Southern; John R. Hogan, mgr.): Schuyler, Neb., Dec. 17, Lincoln 18, Crete 19, Wymore 20, Falls City 21, Horton, Kans., 23, Atchison 24, Leavenworth 25, Lawrence 26, Ottawa 27, Burlington 28, Topeka 30, Manhattan 31, Junction City Jan. 1, Salina 2, McPherson 3, Hutchinson 4.

Fabio Romani (Aiden Benedict, mgr.): Philadelphia, Pa., Dec. 16-21, Coatesville 23, Lancaster 24, 25, Columbia 26, Williamstown 27, Carlisle 28, Hagerstown, Md., 30, Frankfort, Pa., 31, Chester Jan. 1, Hanover 2, Martinsburg, W. Va., 3, Alexandria, Va., 4.

Friends and Mexico (Arthur C. Anton, mgr.): Norwich, Conn., Dec. 18, New Britain 19, Waterbury 20, Bridgeport 21, Camden, N. J., 23, Soldiers' Home, Hampton, Va., 24, Norfolk 25, Petersburg 26, Richmond 27, 28, Danville 30, Lynchburg 31, Staunton Jan. 1, Charlottesville 2, Bristol 3, Knoxville, Tenn., 4.

Faust (Callahan's): Washington, D. C., Dec. 16-21, New York city 23-28.

Fire Fairies: Bridgeport, Conn., Dec. 16-18, Torrington 19, Derby 20, Thomaston 23, North Adams, Mass., 24, Albany, N. Y., 25, 26.

Fanny Rice (G. W. Fords, mgr.): San Francisco, Cal., Dec. 23-Jan. 11.

Fun Fair Vaudeville (Frank G. Cotter, mgr.): Brooklyn, N. Y., Dec. 16-21.

Fanny Davenport: Philadelphia, Pa., Dec. 9-21, Rochester, N. Y., 23-25, Buffalo 26, 27, Detroit, Mich., 30-Jan. 4.

**FINNIGAN'S BALL** (Murray and Mack, Frank E. Merritt, mgr.): Toronto, Ont., Dec. 9-21, Montreal, P. Q., 23-28.

Frederick Ranchoff (Clarence Flemming, mgr.): Madison, Wis., Dec. 17, Janesville 18, Columbus, O., 23, 24, Middletown 25, Indianapolis, Ind., 26-28, Anderson 30, Dayton, O., 31.

Flora Stanford (J. G. Glasgow, mgr.): Leechburg, Pa., Dec. 16-21, Brownsville 22-27.

Glick Comedy: Chillicothe, Ill., Dec. 20-21.

Graham Earle: Warrenton, Mo., Dec. 16-21.

Gallery Slave: New York city Dec. 16-21.

Girard Avenue Theatre Stock (George Holland, mgr.): Philadelphia, Pa.—indefinite.

Gay Parisians (Charles Frohman, mgr.): New York city Sept. 23—indefinite.

Green Goods Man (W. E. Gorman, mgr.): Chicago, Ill., Dec. 15-21, Detroit, Mich., 22-28.

Great Brooklyn Handicap (Aubrey Mittenthal, mgr.): Beloit, Wis., Dec. 17, Rockford, Ill., 18, Ottawa 19, Aurora 20, Joliet 21.

Great Diamond Robbery (Palmer and Knowles, mgrs.): Philadelphia, Pa., Dec. 9-21.

**GALLAGHER AND WEST** (O'Hooligan's Masquerade; W. B. Watson, mgr.): Frankfort, Ind., Dec. 17, Muncie 18, Noblesville 19, Huntington 20, Elkhart 21, Kalamazoo, Mich., 23, Coldwater 24, Jackson 25, Adrian 26, Ann Arbor 27, Flint 28, Detroit 29-Jan. 4.

Herne's Shore Acres (William B. Gross, mgr.): New York city Nov. 25—indefinite.

Heart of Maryland: New York city Oct. 22—indefinite.

Helene Mora: Pittsburg, Pa., Dec. 16-21.

**HERRMANN THE GREAT** (F. L. Bloom, mgr.): Oakland, Cal., Dec. 16-18, Chicago, Ill., 22-Jan. 4.

Harry Lindley: Peterboro, Ont., Dec. 18, 19, Tweed 20, 21.

Henry Irving: New York city Oct. 29-Dec. 21, Philadelphia, Pa., 23-Jan. 4.

Henry Meinotte (H. W. Scheff, mgr.): Bellefontaine, O., Dec. 16-21.

Hoyt's Comedy: Hartshorn, I. T., Dec. 16-21, Denson, Tex., 23-28, Ardmore, I. T., 30-Jan. 4.

Hubert Labadie: Elwood, Ind., Dec. 18, Middletown 19, Alexandria 21, Gas City 23.

Hoyt's Trip to Chinatown (Laura Biggar and Burt Haverly): Kingston, Ont., Dec. 17, St. Thomas 18, Petrolia 19, Chatham 20, Findlay, O., 21.

Human Hearts (Wilson S. Ross, mgr.): Chicago, Ill., Dec. 8-21, South Chicago 22, Lima, O., 23, Auburn, N. Y., 25, Rochester 26-28, New York City 30-Jan. 4.

Hanford, Spencer and O'Brien (Frank G. Connolly, mgr.): Rutland, Vt., Dec. 17, Plymouth, Mass., 18, Fall River 19, New Bedford 20, Brockton 21.

Hands Across the Sea (W. S. Reeves, mgr.): Owego, N. Y., Dec. 18, Waverly 19, Athens, Pa., 20, Towanda 21, Tunkhannock 23.

Ida Van Cortland (J. M. Hyde, mgr.): Sioux Falls, S. D., Dec. 16-21, Fort Dodge, Ia., 23-28.

Ion Carroll: Ripley, N. Y., Dec. 16-21.

In Old Kentucky (No. 1; Jacob Litt, mgr.): Boston, Mass., Dec. 16-28.

In Old Kentucky (No. 2; Jacob Litt, mgr.): Kansas City, Mo., Dec. 16-21.

**JULIA MARLOWE-TABER AND ROBERT TABER** (Theodore Bromley, mgr.): Williamsport, Pa., Dec. 17, Syracuse, N. Y., 18, Erie, Pa., 19, Toledo, O., 20, 21, Pittsburg, Pa., 23-28, St. Louis, Mo., 30-Jan. 4.

James O'Neill (W. F. Connor, mgr.): Atlanta, Ga., Dec. 16-21, Birmingham, Ala., 23, 24, Memphis, Tenn., 25-28, Nashville 30, 31.

Joe Ott (Star Gazer; A. H. Westfall, mgr.): Detroit, Mich., Dec. 16-21.

John Stapleton (H. Quintus Brooks, bus. mgr.): Cincinnati, O., Dec. 16-21.

Jane May (Augustin Daly, mgr.): Toronto, Ont., Dec. 16-21, Kingston 23, Ottawa 24, Brockville 25, Ogdensburg, N. Y., 26, Montreal, P. Q., 30-Jan. 4.

John Drew (Charles Frohman, mgr.): Providence, R. I., Dec. 16-18.

Joseph Hart (A Gay Old Boy; D. W. Truss and Co., managers): Cleveland, O., Dec. 16-18.

Jack Harkaway: Cornwall, Ont., Dec. 19, Ottawa 20, 21, Montreal, P. Q., 23-28.

**JAMES B. MACKIE** (Grimes' Cellar Door): Moline, Ill., Dec. 18, Clinton, Ia., 19, Dubuque 20, Prairie du Chien, Wis., 21, Janesville 23, Beloit 24, Madison 25.

Jessie Mae Hall (O. M. Hall, mgr.): South Bend, Ind., Dec. 16-21, Lebanon 23-28, Paris, Ill., 30-Jan. 4.

Joseph Jefferson: Bloomington, Ill., Dec. 18, Peoria 19.

Joseph Murphy: Philadelphia, Pa., Dec. 16-21.

John E. Brennan (Tim the Tinker; Frank W. Lane, mgr.): Frankford, Pa., Dec. 16-18, Wilmington, Del., 19-21, Pottstown, Pa., 23, Shamokin 24, Mount Carmel 25, Milton 26, Bloomsburg 27, Muncy 28, Lock Haven 30, Bellefonte 31, Coalfort Jan. 2, Hastings 3, Punxsutawney 4.

Jolly Old Chums: Philadelphia, Pa., Dec. 16-21.

**J. E. TOOLE** (Killarney and the Rhine; W. J. Kerngood, bus. mgr.): Cleveland, O., Dec. 16-21.

John D'Ormond and Agnes Fuller: Taylorsville, Ill., Dec. 18-24.

Johnny the Circus: Anna, Ill., Dec. 19, Mound City 20, Metropolis 21, Hickman, Ky., 23, Union City, Tenn., 24, Trenton 25, Jackson 26, Holly Springs, Miss., 27, Oxford 28.

Kittie Rhoades: Punxsutawney, Pa., Dec. 16-21, Bridgeton, N. J., 23-28, Johnstown, Pa., 30-Jan. 4.

Kennedy's Players: New Brunswick, N. J., Dec. 16-21.

Katherine Robie: Salem, Mass., Dec. 16-21, New Bedford 23-28, Portland, Me., 30-Jan. 4.

**KITTIE MITCHELL** (Crazy Patch; Harry Samuel, mgr.): Toronto, Ont., Dec. 16-21, Buffalo, N. Y., 23-28.

Louis James (Wagenhals and Kemper, mgrs.): Denver, Col., Dec. 16-21, Salt Lake City, Utah, 25-27, Virginia City, Nev., Jan. 1.

Little Trixie (Fred Robbins, mgr.): Binghamton, N. Y., Dec. 16-18, Scranton 19-21, Wilkesbarre 23-28.

Land of the Living: Pittsburg, Pa., Dec. 16-21.

Lillian Durham: Chattanooga, Tenn., Dec. 16-18.

Lost Paradise (William Morris): McKeesport, Pa., Dec. 18, Phillipsburg 19, Tyrone 20, Torrington, Conn., 24, Waterbury 25, Bridgeport 26-28, Westerly, R. I., 30, New London, Conn., 31, New Britain Jan. 2, Hartford 2-4.

Light on the Point: Columbus, O., Dec. 17, 18, Dayton 19-21.

Lost in New York: Syracuse, N. Y., Dec. 19.

Lewis Morrison (E. J. Abram, mgr.): Peterboro, Ont., Dec. 17, Guelph 18, Toronto 23-28, Columbus, O., 30-Jan. 1, Springfield 2, Dayton 3, 4.

Lyceum Theatre Stock (Daniel Frohman mgr.): New York city Nov. 25—indefinite.

Langdon Dramatic: Georgetown, Del., Dec. 16-21.

Milk White Flag (Hoyt and McKee, mgrs.): Philadelphia, Pa., Dec. 16-28.

Midnight Special (Harry S. Healy, mgr.): Indianapolis, Ind., Dec. 16-21.

Magee Family (M. A. Moseley, mgr.): Charlotte, N. C., Dec. 16-21, Charleston, S. C., 23-28.

Mr. and Mrs. Robert Wayne: Detroit, Mich., Dec. 16-21, London, Ont., 23-28, Hamilton 30-Jan. 4.

Minnie Maddern Fiske (Henry Greenwall and Co., mgrs.): Richmond, Va., Dec. 17, Norfolk 18, 19, Charleston, S. C., 20-21, Augusta, Ga., 23, Savannah 25, 26, Atlanta 27, 28, Birmingham, Ala., 30, 31, Montgomery Jan. 1, Pensacola, Fla., 2, Mobile, Ala., 3, 4.

Myers Argoin (Andrew Mack, D. W. Truss and Co., mgrs.): Trenton, N. J., Dec. 17, Elizabeth 18, Hoboken 19-21, Wilkesbarre, Pa., 25, Carbondale 26, Scranton 27, Bridgeport, Conn., 30.

Mrs. Potter-Kyrle Bellew (Augustin Daly, mgr.): Pittsburg, Pa., Dec. 16-21, Brooklyn, N. Y., 23-28, Harlem 30-Jan. 4.

**MALONEY'S WEDDING** (E. H. Macoy, mgr.): Chillicothe, Mo., Dec. 18, Brookfield 19, Marceline 20, Leavenworth, Kans., 22, Huntsville, Mo., 24, Moberly 25, Louisiana 26, Bowling Green 27, Warrensburg Jan. 1, Pittsburg, Kans., 4.

Maude Fealy (M. A. Moseley, mgr.): Charlotte, N. C., Dec. 16-21, Charleston, S. C., 23-28.

Mr. and Mrs. Robert Wayne: Detroit, Mich., Dec. 16-21, London, Ont., 23-28, Hamilton 30-Jan. 4.

Minnie Maddern Fiske (Henry Greenwall and Co., mgrs.): Richmond, Va., Dec. 17, Norfolk 18, 19, Charleston, S. C., 20-21, Augusta, Ga., 23, Savannah 25, 26, Atlanta 27, 28, Birmingham, Ala., 30, 31, Montgomery Jan. 1, Pensacola, Fla., 2, Mobile, Ala., 3, 4.

Myers Argoin (Andrew Mack, D. W. Truss and Co., mgrs.): Trenton, N. J., Dec. 17, Elizabeth 18, Hoboken 19-21, Wilkesbarre, Pa., 25, Carbondale 26, Scranton 27, Bridgeport, Conn., 30.

Mrs. Potter-Kyrle Bellew (Augustin Daly, mgr.): Pittsburg, Pa., Dec. 16-21, Brooklyn, N. Y., 23-28, Harlem 30-Jan. 4.

Milton Nobles: San Francisco, Cal., Dec. 16-21.

Marie Wellesley: Peoria, Ill., Dec. 16-21.

McCarthy's Mishaps (Barney Ferguson): Lowell, Mass., Dec. 18, 19, Nashua, N. H., 20, Marlboro, Mass., 21.

Modjeska (Frank L. Perley, mgr.): Bridgeport, Conn., Dec. 25, Providence, R. I., 26-28, Boston, Mass., 30-Jan. 11.

**MAUDE HILLMAN** (W. G. Snelling, mgr.): Manchester, N. H., Dec. 16-21, Burlington, Vt., 23-28, Newburg, N. Y., 30-Jan. 4.

Nobbe (Norcross and Henderson, managers): Youngstown, O., Dec. 17, Warren 18, Alliance 19, Canton 20, Canal Dover 21, Zanesville 23, Lancaster 26, Circleville 27, Worthington 28.

Nat C. Goodwin (George J. Appleton, mgr.): Boston, Mass., Dec. 16-Jan. 4.

Nellie McHenry (The Bicycle Girl; I. B. Belcher, bus. mgr.): Jersey City, N. J., Dec. 16-21.

Neil Burgess: New York city Nov. 2—indefinite.

Nickerson Comedy: Pawtucket, R. I., Dec. 16-18, Brockton, Mass., 23-28, Meriden, Conn., 30-Jan. 4.

Oliver Byron (J. P. Johnson, mgr.): New York city, Dec. 16-21, Middletown 23, Binghamton 24, Scranton, Pa., 25, Wilkesbarre 26, Allentown 27, Reading 28, Baltimore, Md., 30-Jan. 4.

Old Farmer Hopkins (Frank S. Davidson, mgr.): Roswell, Ind., Dec. 18, Attica 19, Veedersburg 20, Indianola, Ill., 21, Terre Haute, Ind., 24, Rockville 25.

On the Bowery: New York city Dec. 16-21, Brooklyn 23-28.

Outcasts of a Great City (Daniel A. Kelly, mgr.): Rochester, N. Y., Dec. 16-24.

Otto H. Krause Comedy: New Iberia, La., Dec. 16-19, Lake Charles 23-28.

**ON ERIN'S SHORES** (M. J. Mahoney, mgr.): Philadelphia, Pa., Dec. 16-21.

Olga Nethersole (Charles and Daniel Frohman, mgrs.): New York city Dec. 2—indefinite.

Old Ring Tanner: Connellsville, Pa., Dec. 18, Jamestown, N. Y., 19, Olean 20, 21.

Old Tennessee (E. E. Vosburg, mgr.): Turner's Falls, Mass., Dec. 17, Athol 18, Gardner 19, Fitchburg 20.

Plays and Players: Baltimore, Md., Dec. 16-21.

Progressive Woman: Dallas City, Ill., Dec. 16-21.

Pudd'nhead Wilson: St. Louis, Mo., Dec. 16-21.

Peter F. Dailey (The Night Clerk; Rich and Harris, mgrs.): New York city Nov. 11—indefinite.

Pawn Ticket 210 (Edith Ellis; A. D. McLean, mgr.): Boston, Mass., Dec. 23-28.

Pay Train (E. B. Tilton, mgr.): Sterling, Ill., Dec. 17, Quincy 18, Moberly 19, Sedalia 20.

Police Inspector (Nat Shaffer, mgr.): Wilmington, Del., Dec. 16-18.

Perry and Pressley: Hanley Falls, Minn., Dec. 17.

Peck's Bad Boy: Brooklyn, E. D., Dec. 16-21.

Rhea: Pittsburg, Pa., Dec. 16-21.

Robin of the Hill: Chicago, Ill., Dec. 16-28.

Robert Downing: San Francisco, Cal., Dec. 9-21.

Robert Gaylor (W. A. Brady, mgr.): Chicago, Ill., Dec. 23-28, St. Louis, Mo., 30-Jan. 4.

Ride for Life (Eugene Robinson, mgr.): Memphis, Tenn., Dec. 16-18, Nashville 19-21, Cincinnati, O., 23-28.

Robert Hilliard (W. G. Smyth, mgr.): Toledo, O., Dec. 19-21, Ann Arbor, Mich., 23, Pontiac 24.

Robert Mantell (D. A. Bouta, mgr.): Newark, N. J., Dec. 16-21, Richmond, Va., 23-25, Suffolk 26, Norfolk 27, 28, Westchester, Pa., 30, Wilmington, Del., 30, Camden, N. J., Jan. 1, Hoboken 2-4.

Roland Reed (E. B. Jack, mgr.): Richmond, Va., Dec. 18, 19, Norfolk 20.

Richard Mansfield: Elmira, N. Y., Dec. 18.

Sadie Raymond: Brookfield, Mo., Dec. 18, Chillicothe 19, Cameron 20, Trenton 21.

Stuart Robson (W. E. Hayden, mgr.): Dayton, O., Dec. 17, 18, Columbus 19-21, Anderson, Ind., 23, Indianapolis 24, 25, Fort Wayne 26, Toledo, O., 27, 28, Mansfield 30, Akron 31, Elmira, N. Y., Jan. 1, Ithaca 2, Syracuse 3, 4.

Shaft No. 2: Providence, R. I., Dec. 16-21, Brooklyn, N. Y., 23-28.

THOMAS KRENE (S. F. Kingston, mgr.): Cheyenne, Wyo., Dec. 20.

**THE GORMANS** (Gilhoolys Abroad; Charles F. Brown, mgr.): Wilmington, Del., Dec. 17, Chester, Pa., 25, Lancaster 26, Altoona 27, Johnstown 28.

TRIP TO CHINATOWN (Hoyt and McKee, mgrs.): Toledo, O., Dec. 16-18.

THE CAPITOL: Montreal, P. Q., Dec. 16-21.

TOWN TOPICS: Philadelphia, Pa., Dec. 23-28.

THE DAZZLER (Herbert Q. Emery, mgr.): Milwaukee, Wis., Dec. 15-21.

**THE OLD HOMESTEAD** (E. A. McFarland, mgr.): Brooklyn, N. Y., Dec. 16-21, Scranton, Pa., 23, 24, Binghamton, N. Y., 25, Elmira 26, Corning 27, Hornellsville 28, Bradford, Pa., 30, Meadville 31, Erie Jan. 1, Williamsport 2, Wilkesbarre 3, Hazelton 4.

TOO MUCH JOHNSON (Charles Frohman, mgr.): Boston, Mass., Nov. 18—indefinite.

THOMAS E. SHEA: Scranton, Pa., Dec. 16-21.

THE FOUNDLING (Charles Frohman, mgr.): New York city Dec. 16-21.

THE WHITE RAT (Davis and Keogh, mgrs.): Baltimore, Md., Dec. 23-28, Brooklyn, N. Y., 30-Jan. 11.

THE FATAL CARD (Westetts): New Orleans, La., Dec. 22-28.

UNCLE SAM (Chas. W. Daniels, mgr.): Albany, N. Y., Dec. 18, Binghamton 19-21, Willard 23, Canandaigua 25, Syracuse 26-28.

UNCLE JOSH SPRUCEBY: Fort Worth, Tex., Dec. 18, Cleburne 19, Waco 20, Temple 21, Belton 23, Brenham 24, Houston 25, Colorado Springs, Col., 30, Cripple Creek Jan. 1.

UTILE ARKENSTROM (Gus Bernard, mgr.): Franklin Falls, N. H., Dec. 17, Springfield, Mass., 23-28, Southbridge 30, Webster 31, Milford Jan. 1-4.

VAN DYKE AND EATON, Lawrence, Kans., Dec. 16-21, Emporia 23-28.

VINCENT-STREETER: Freeport, Ill., Dec. 16-21.

WAITE COMEDY (Western, D. K. Woods, mgr.): Lancaster, Pa., Dec. 16-21, Harrisburg 23-Jan. 4.

WAITE COMEDY (Eastern, N. C. Bradley, manager): Haverhill, Mass., Dec. 9-21, New Haven, Conn., 23-28, Derby 30-Jan. 4.

WILLIAM HOEY (The Globe Trotter, John M. Cooke, mgr.): Washington, D. C., Dec. 16-21.

WILSON THEATRE: Peoria, Ill., Dec. 16-18.

**WARD AND VOKES** (E. D. Stair, mgr.): Cleveland, O., Dec. 23-28, Detroit, Mich., 29-Jan. 4.

WAR OF WEALTH (Jacob Litt, mgr.): Colorado Springs, Col., Dec. 17, Lincoln 19, Omaha, Neb., 20-22, St. Joseph, Mo., 23, 24, Des Moines, Ia., 27, Joliet, Ill., 28, Milwaukee, Wis., 29-Jan. 4.

WALKER WHITESIDE (Heuck and Snyder, mgrs.): Cincinnati, O., Dec. 16-21.

**WM. C. ANDREWS** (My Wife's Friend, Ralph Howard, mgr.): Fort Madison, Ia., Dec. 18, Burlington 19, Quincy, Ill., 20, Washington, Ia., 21, Cedar Rapids 23, Iowa City 24, Davenport 25, Monmouth, Ill., 26, Beardstown 27.

### OPERA AND EXTRAVAGANZA.

AMERICAN EXTRAVAGANZA CO. (Sinbad; David Henderson, mgr.): Chicago, Ill., Dec. 15-21, St. Paul, Minn., 22-28, Minneapolis 29-Jan. 4.

AN ARTISTS' MODEL: New York city Dec. 23—indefinite.

BOSTONIANS (Barnabee and MacDonald, props.; Frank Perley, mgr.): St. Paul, Minn., Dec. 16-21, Duluth 23-28, Eau Claire 30, Winona 27, La Crosse 28, Indianapolis, Ind., 30-31.

BACHMANN CONCERT: Pierce City, Mo., Dec. 18, Monett 19, Aurora 20, Marionville 21.

CASTLE SQUARE OPERA: Boston, Mass., May 6—indefinite.

CANADIAN JUBILEE SINGERS: Horseheads, N. Y., Dec. 18, Elmira 19-20, Montours Falls 21.

CAMILLE D'ARVILLE OPERA: Lima, O., Dec. 19.

CARLETON OPERA: Minneapolis, Minn., Dec. 16-21.

DELLA FOX OPERA (Nat Roth, manager): Boston, Mass., Dec. 9-21.

DR. WOLF HOPPER OPERA (Ben D. Stevens, mgr.): Los Angeles, Cal., Dec. 17-21, San Antonio, Tex., 25, Houston 26, Galveston 27, 28, New Orleans, La., 29-Jan. 4.

FRANCIS WILSON OPERA (A. H. Canby, mgr.): Philadelphia, Pa., Dec. 16-28.

FRANK DANIELS: New York city Nov. 4—indefinite.

FANTASMA: Little Rock, Ark., Dec. 17, 18, Memphis, Tenn., 19-21, St. Louis, Mo., 22-28.

1492 (E. E. Rice, mgr.): Philadelphia, Pa., Dec. 16-21.

GILBERT OPERA (Burt Klunk, mgr.): Chillicothe, O., Dec. 17, Canal Dover 28.

HIS EXCELLENCY: New York city Oct. 14-Dec. 21.

HANSEL AND GRETEL: St. Louis, Mo., Dec. 16-21.

**KIMBALL OPERA COMIQUE** (Mrs. Jennie Kimball, mgr.): Waco, Tex., Dec. 17, Corsicana 18, Fort Worth 19, Dallas 20, 21, Greenville 23, Tyler 24, Shreveport, La., 25, Texarkana, Tex., 26, Hot Springs, Ark., 27, Little Rock 28.

MACKAY OPERA: Pittsburg, Pa., Dec. 2-28.

NATIONAL SPECTACULAR CARNIVAL (Edward Holipeter, mgr.): Wapakoneta, O., Dec. 19, 20.

PAULINE HALL OPERA: Grand Rapids, Mich., Dec. 17.

PRINCESS BONNIE (D. W. Truss and Co., mgrs.): Albany, N. Y., Dec. 17, Utica 18, Rochester 19-21.

ROYAL HAWAIIAN BAND (H. B. Thearle, mgr.): Cleveland, O., Dec. 17, Alliance 18, Salem 19, New Castle, Pa., 20, Youngstown, O., 21.

SOUSA'S BAND (D. Blakely, mgr.): Washington, D. C., Jan. 5, Baltimore, Md., 6, 7.

SPIDER AND FLY: Toronto, Ont., Dec. 16-21.

THE SHOP GIRL: New York city Oct. 28—indefinite.

TWELVE TEMPTATIONS (Charles H. Yale, mgr.): St. Louis, Mo., Dec. 16-21, Kansas City 23-28.

TWENTIETH CENTURY GIRL (Fred Hallen, mgr.): Philadelphia, Pa., Dec. 23-28.

**TOMPKINS' BLACK CROOK** (U. D. Newell, bus. mgr.): Chicago, Ill., Dec. 15-28.

THE MERRY WORLD (Canary and Lederer, mgrs.): Philadelphia, Pa., Dec. 23-Jan. 4.

THE PATRIOTS: Atlanta, Ga.—indefinite.

THE PASSING SHOW (Canary and Lederer, props.; Frank W. Martineau, mgr.): Minneapolis, Minn., Dec. 15-19, St. Louis, Mo., 29-Jan. 4.

WHITNEY OPERA CO. (Rob Roy): Chicago, Ill., Dec. 9-Jan. 4.

WANG (D. W. Truss and Co., mgrs.): Toronto, Ont., Dec. 16-18, Woodstock 19, London 20, 21.

### MINSTRELS.

AL. G. FIELD'S WHITE MINSTRELS: Delaware, O., Dec. 17, Lancaster 18, Columbus 19-23, Soldiers' Home 24, Dayton 25, Lima 26, Columbus 30, 31.

BEACH AND BOWER'S: Honey Grove, Tex., Dec. 18, Bonham 19, Denison 20, Sherman 21.

CLEVELAND'S: Bridgeport, Conn., Dec. 17, Naugatuck 18, New Haven 19, Meriden 20, New London 21.

DARKEST AMERICA (Will A. Junker, mgr.): St. Joseph, Mo., Dec. 17, Atchison, Kans., 18, Topeka 19, Kansas City, Mo., 20, 21, Warrensburg 24, Sedalia 25, Clinton 26, Nevada 27, Butler 28, Pittsburg, Kans., 30, Galena 31, Joplin, Mo., Jan. 1, Carthage 2, Aurora 3, Springfield 4.

GORTON'S (Charles H. Larkin, mgr.): Greensboro, N. C., Dec., 19, Salisbury 20, Hickory 21, Asheville, 23, Greenville, S. C., 25, Columbia 27.

**HI HENRY'S MINSTRELS**: Lock Haven, Pa., Dec. 17, Milton 18, Hazelton 19, Allentown 21, Philadelphia 23-28.

HAVERLY'S: Leadville, Col., Dec. 19, Pueblo 20, Colorado Springs 21.

PRIMROSE AND WEST (Joseph Garland, mgr.): Buffalo, N. Y., Dec. 16-18.

SAN FRANCISCO MINSTRELS (W. A. Ward, mgr.): Hagerstown, Md., Dec. 17, Frederick 18.

### VAUDEVILLE.

AL. REEVES: Newark, N. J., Dec. 16-21.

BURTON AND DE ALMO: Mt. Carmel, Pa., Dec. 18, 19, Shamokin 20, 21.

BOSTON THREE: Webster City, Ia., Dec. 18, Fort Dodge 20, Eagle Grove 21.

CITY CLUB (Tom Miaco, mgr.): Brooklyn, E. D., Dec. 16-21, Philadelphia, Pa., 23-28.

CAZMAN'S EUROPEAN NOVELTIES: Detroit, Mich., Dec. 15-21.

CREOLE BURLESQUE (Sam T. Jack, mgr.): Albany, N. Y., Dec. 16-21.

CITY SPORTS: Buffalo, N. Y., Dec. 9-14, Syracuse 16-18, Paterson, N. J., 19-21, Newark 23-28.

ENGLISH GAIETY GIRLS (Turners): Philadelphia, Pa., Dec. 16-21.

**FIELDS AND HANSON'S DRAWING CARDS** (John F. Fields, mgr.): New York city Dec. 16-Jan. 4.

FLYNN AND SHERIDAN: Baltimore, Md., Dec. 16-21.

**GUS HILL'S NOVELTIES** (Gus Hill, prop.): Chicago, Ill., Dec. 16-28, Cleveland, O., 30-Jan. 4.

GOLDEN CROOK: Utichsville, O., Dec. 19, Mulvale 20, Canal Dover 21, Alliance 23.

HOWARD ATHENÆUM: Kansas City, Mo., Dec. 16-21, Chicago, Ill., 23-28.

HARRY MORRIS' ENTERTAINERS: Baltimore, Md., Dec. 16-21.

HARRY WILLIAMS' OWN: Washington, D. C., Dec. 16-21, Pittsburg, Pa., 23-28.

HARLAM AND WILLIAMS' BURLESQUE: Lynn, Mass., Dec. 16-18, Lowell 19-21, New York city 23-28.

IRWIN BROTHERS: Pittsburg, Pa., Dec. 16-21.

JACK'S EXTRAVAGANZA: Harlem, N. Y., Dec. 16-21.

JOHN W. ISHAM'S OCTOROONS: New York city Dec. 16-21.

LONDON BELLES (Sydell's): Boston, Mass., Dec. 16-21, Fall River 23-25, Lynn 26-28.

NIGHT OWLS: Philadelphia, Pa., Dec. 16-21.

NASHVILLE STUDENTS: Pine Bluff, Ark., Dec. 19, Dardanelle 24, Russellville 25, Fort Smith 28, Van Buren 30.

**NEW YORK STARS** (Gus Hill, mgr.): Montreal, Can., 16-21, Quebec, P. Q., 23-25, Plattsburg, N. Y., 26, Burlington, Vt., 27, Troy, N. Y., 28, Brooklyn 30-Jan. 4.

PHILLIPS AND JARRETT'S NOVELTY: Elyria, O., Dec. 20, Port Clinton 23, 24, Bellevue 25, Clyde 26, North Baltimore 27, 28, Celina Jan. 3, 4.

RENTZ SANTLEY: Providence, R. I., Dec. 16-21.

SIMS' UNITED VAUDEVILLE: New York City Dec. 16-21, Brooklyn 23-28.

TWENTIETH CENTURY MAIDS (Harry Morris, mgr.): St. Louis, Mo., Dec. 16-21.

TONY PASTOR: New York city Oct. 28—indefinite.

ROSE HILL'S ENGLISH FOLLY: Troy, N. Y., Dec. 16-21, Cleveland, O., 23-28, New York city 30-Jan. 4.

REILLY AND WOODS: Wheeling, W. Va., Dec. 19-21.

SAM DEVERE: Cleveland, O., Dec. 16-21.

SOUTH BEFORE THE WAR: Boston, Mass., Dec. 16-21.

TROCADERO VAUDEVILLES (F. Ziegfeld, Jr., prop.): Buffalo, N. Y., Dec. 16-21.

TRANS-OCEANICS: St. Louis, Mo., Dec. 16-21.

WHITE CROOK: New York city Dec. 16-21, Brooklyn, N. Y., 23-28.

WASHBURN SISTERS: Brooklyn, N. Y., Dec. 16-21.

WILLIAMS AND HARLAN: Lynn, Mass., Dec. 16-18, Fall River 19-21.

### MISCELLANEOUS.

ANNA EVA FAY (D. H. Pingree, manager): Kansas City, Mo., Dec. 16-21, Leavenworth, Kans., 23-28.

BLACK AMERICA: New York city Dec. 16—indefinite.

BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): Cheyenne, Wyo., Dec. 23-25, Laramie 26-28.

BALDWIN'S: Memphis, Tenn., Dec. 16-21.

HOWORTH'S HIBERNICA (A. L. Blodgett, mgr.): Reynoldsville, Pa., Dec. 19, Johnsonburg 20, Dubois 21.

KELLAR (Dudley McAdow, mgr.): Troy, N. Y., Dec. 17, 18, Cohoes 19, Albany 20, 21, Brooklyn 23-28.

**LEE THE HYPNOTIST** (F. R. Lehman, mgr.): Gloversville, N. Y., Dec. 16-21.

SANTANELLI (Hypnotist): Owosso, Mich., Dec. 16-21, Big Rapids 23-28.

*[Received too late for classification.*

AN IRISHMAN'S TROUBLES (Irving French, mgr.): Burlington, Wis., Dec. 20.

ADA VAN ETTA (Chas. L. Young, mgr.): Akron, O., Jan. 1.

A FUNNY STORY (Roach and Castleton): Wilkesbarre, Pa., Dec. 16-18, Binghamton, N. Y., 19-21.

COTTON KING (W. A. Brady, mgr.): Philadelphia, Pa., Dec. 23-28.

HANDY'S PASSING PLAYERS: Cynthiana, Ky., 18, 19, Georgetown 20, 21, Carlisle 23, 24, Millersburg 25.

SOUTHERN PRIDE (Ray Rankson, mgr.): Blairsville, Pa., Dec. 23-28.

JUNE ARNOTT (Clifton and Middleton, mgrs.): Uniontown, Pa., Dec. 23-28.

PRICE'S POPULAR PEOPLE (Thomas C. Byers, mgr.): Cambridgeboro, Pa., Dec. 16-21, Greenville 23-28.

WARNER COMEDY: Jefferson, Ia., Dec. 16-21.

PRINCE-MAY: Deer Lodge, Mont., Dec. 16-21, Marysville 23-28.


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# TELEGRAPHIC NEWS

## CHICAGO.

### The Usual Ante-Christmas Dullness Not Noticeable This Season--Hall's Chat.

[*Special to The Mirror.*]

CHICAGO, Dec. 16.

The usual dullness which precedes the glad Christmas season is not particularly noticeable here this year, for the reason that it is akin to the same dullness that the managers have been lamenting for many weeks. The holiday time has afforded the Uncle Toms an opportunity to wash off the cork and pose as Santa Claus for a brief engagement, clad in alleged ermine and cotton batting beards, and the Eves are earning semoleons, if not golden opinions, by posing in shop windows as Christmas angels. Aside from the small boom for the "ten, twent, and thirts," we are unspeakably dull. Those who are fortunate enough to own stockings will probably hang them up, in deference to the old traditions, but they will no doubt fare better if they have gold watches and wearing apparel to "hang up."

There is one actor here who appears to have all seasons for his own, and his name is Sothern. His Prisoner of Zenda has hit 'em hard at Hooley's, and he has filled the house. I think he would draw if he purchased a lottery ticket. He deserves success and he earns it. To-night his second week opened to a big house.

During the week past I have had numerous professional callers at my down town court. One was Verner Clarges of the Potter-Bellew company, who dropped in on me Friday, and others have been Harry A Smith, young Joe Jefferson, Billy Beach, Gus Heege, and many other favorites.

Rob Roy has caught on at the Columbia, where it did well to-night on the opening of its second week. It is a tuneful work, well presented and handsomely staged

Gus Heege's stage manager tells of a Western experience wherein a rehearsal of the orchestra in a small town figures. He tried hard to bring the rural musicians into line and succeeded fairly well except with the man who played the flute. He was pretty bad. Finally the stage-manager became desperate and exclaimed: "See here, my friend, you stay out of this. You're no good and you can't play." The flute man calmly looked up and made this unanswerable reply: "If I don't play, you don't; I'm the mayor of the town and I won't give you a license." He played.

Joe Hart had a very good week at the Schiller, and was followed last night by Charles Rohlfs, a new aspirant for stellar honors, supported by Madeline Merli, in The Leavenworth Case, A Physician in Spite of Himself, and The Merchant of Venice, the repertory being announced for the week.

The event of our week was the first representation in this city, at the Grand Opera House to-night, of A Social Highwayman, which won the artistic and financial success so well deserved by those two splendid artists, Joseph and E. M Holland. They were well supported, and made a great hit.

It was expected that the Hollands would be at the Grand two weeks, but they close there Saturday night next, and on Sunday night we see that grand old man, Adrian Constantinople Anson, first baseman, in Mr. Hoyt's new play, A Runaway Colt. Mr. Anson is sure to meet with a more cordial reception here than did Herr Ahlwardt in New York city, the home of his fellow-townsmen, Robert Grau and Max Loewenthal. Regards to Ted Marks.

Mr. Bellew and Mrs. Potter closed the Chicago Opera House under the old regime last night, and it will be closed for a week to reopen under the management of Kohl, Middleton and Castle, at one half the old prices, next week, with Eddie Foy, Henry Norman, and a big company in Little Robinson Crusoe. The one who guesses nearest to the first night's receipts will get an annual pass to the house, and Jay Rial is deluged with guesses on the point. Jay Rial, by the way, handles the new house, and the management could not get a better man if they looked the country over.

This man McConnell, of your city, is getting too gay since Mansfield recognized him. Last week he wrote to Mrs. Hall and did not sign his name. But I knew his typewriting and called him down by return mail. This is what he wrote me in reply: "Coward—to open your wife's letters! Suppose she was to do the same in your case? Why, the social highwayman wouldn't be in it."

Mr. McConnell also writes me that in A Runaway Colt Captain Anson is supported by Frank McKee's corps of "acting agents," whatever that may mean. "Whenever Frank gets an agent and nothing to do in advance he immediately places him in the cast Billy Bland and Walter Turner are both playing leading parts in A Runaway Colt. Bland sent in an expense account last week, just the same as though doing the advance work."

Jefferson had two great big weeks at McVicker's, and to-night James Connor Roach opened well in Rory o' the Hill. It is an entertaining show.

Joseph Arthur tears himself away from his many tasks long enough to mail me the name of Miss Saucie Dashing for the soubrette album. A wonder! Harry Sommers, of McVicker's, contributes Edits Zibite Anits. I think he has been visiting a laundry.

Charles Leonard Fletcher has succeeded Clark and Ellinger in the management of the Chicago Theatrical Exchange, and he wants an office boy. Here is a chance for actors who are desirous of quitting the business.

At the Alhambra Saturday night a packed house gave a testimonial to John L. Sullivan, the only pugilist who has never depended upon oratory for his success, and Gene O'Rourke helped with The Wicklow Postman, while "the big fellow" punched his old opponent, Paddy Ryan. Yesterday Mr. O'Rourke took his play over to the Academy of Music and pleased two big houses, while he was succeeded at the Alhambra by Human Hearts.

A Green Goods Man filled the Haymarket last night. Manager George Fair has inaugurated his new lease of life by arresting two cheap "billers" who have been stealing the "paper" of good companies to sell to counterfeit "black-flaggers" for use on the road. Unfortunately they did not come before me. I should have given them life.

The Bavarian peasants are pleasing the Germans of the North Side at the Lincoln Theatre this week.

Manager David Henderson has taken a suite of offices in the Schiller Building and has Foy, Irmler, Norman, and Vesta Tilley already signed for next season.

Solid silver souvenirs are announced for the 100th performance of Rob Roy at the Columbia on Wednesday night.

Manager Collins, of Havlin's, found A Pretzel so stale that he took it off after last Sunday and replaced it with The Scout. This week he has Charles Hall's new play, Change, which made a big hit yesterday.

Theodore Thomas is doing a great business at the Auditorium, and Brookes' Band concerts on Sunday afternoon at the Schiller are very popular.

Someone sends me an interesting account of how a blind man enjoyed a new play in New York. I wish I had a dollar for every play I would have enjoyed more had I been blind.

"BIFF" HALL.

## PHILADELPHIA.

### Grand Opera at the Academy--On Erin's Shores Produced--Other Bills--Gossip.

[*Special to The Mirror.*]

PHILADELPHIA, Dec. 16.

The week before Christmas is always dreaded by our Philadelphia managers, as our citizens make great preparations for Christmas, and the many outside attractions in the large stores and thoroughfares all serve to keep patronage away from the theatres. This year strong attractions have been booked for this week, but nevertheless the old time custom prevails.

Madame Janauschek lends dignity to the production of The Great Diamond Robbery which has been a great success at the Walnut Street Theatre, and remains for second week. Chauncey Olcott follows Dec. 23 for two weeks. Chas. H. Hopper in Chimmie Fadden Jan. 6 week.

Hinrich Opera company at the Academy of Music give three performances this week, doing away with the concert and matinee. Tuesday, Romeo and Juliet; Friday, debut of Henri Prevost, French tenor, and Signorina Leontina Dassi, Italian contralto, in Il Trovatore. For Saturday evening, The Huguenots. Hansel and Gretel, by members of the Opera company, with the addition of two little German artists, will be produced Dec. 23 and receive four representations, the prices to be reduced for this production only.

Fanny Davenport in Gismonda is in her second and last week at the Chestnut Street Opera House. Henry Irving and Ellen Terry open Dec. 23 for two weeks with a large advance sale.

Francis Wilson opened his four weeks' engagement to-night at the Broad Street Theatre with The Chieftain, handsomely mounted, with sprightly music and excellent company.

A Milk White Flag is with us again at the Chestnut Street Theatre, with the newest catchy music, stunning cast and special scenery, remaining this and Christmas week Trilby, with Wilton Lackaye and original cast, follows Dec. 30 for four weeks. His Excellency Jan. 27.

Mrs. John Drew as Lady Franklin, George Holland as Henry Graves, with the excellent support of the stock company of the Girard Avenue Theatre, are giving a production of Money that is in every way a delightful and artistic entertainment. Little Miss Busybody for week Dec. 23; Streets of New York Dec. 30.

At the Popular Park Theatre Rice's Surprise Party in 1492, under the personal supervision of Ed. E. Rice. Mark Smith impersonates Isabella, aided by John Keefe, Will H. Sloan, Carrie Behr and Maud Courtenay, Ed Readway, Raymond Stephens, and a large corps of auxilliaries, which make this spectacle equal to its former production in excellence and popularity. The Merry World comes Dec. 23 for two weeks. Amy Lee and Frank Doane play a return date here week of Jan. 13.

Joseph Murphy this week plays his first engagement at the People's Theatre in Kerry Gow and Shaun Rue, each play for three performances with prospects of large patronage from our up-town citizens who delight in Irish dramas. Town Topics for week of Dec. 23, and 8 Bells Dec. 30.

The grand Lodge meeting of the B. P. O. Elks will be held in Cincinnati in July next. A large delegation from this city will be present.

On Erin's Shores, a new original Irish drama, by M. J. Maroney, received its first production at the National Theatre to-night. The plot is full of romantic incidents, and the company proved equal to the many dramatic opportunities.

James W. Reagan, Ada Gilman, and E. J. Maroney deserve special mention for their clever efforts. On Erin's Shores will make a tour of the country. The Cotton King comes Dec. 23. On the Bowery 30; Human Hearts Jan. 6

The Temple Theatre, at Camden, N. J., has closed its season for want of patronage.

The Grand Opera House at Broad and Montgomery Avenue opened to night for rest of week with William Carter and Julius Adler's opera, The Patriots, under the management of Henry A. Lee. The company comprises Helen Rainsley, Nellie Braggins, Marion Singer, Kenyon Bishop, Phillips Tomes, Warwick Ganor, A. H. Bell, Fred Clifton, and A. W. F. MacCollin A feature of the opera is the ringing of the Liberty Bell on the signing of the Declaration of Independence. The opera was presented at Atlanta, Ga., for the past four weeks, and is dedicated to the Daughters of the Revolution and Patriotic Sons of America.

Forepaugh's Theatre, with George Learock, Martha Ford, A. H. Stuart, Ralph Cummings, Jessie Boustelle, Helen Beaumont, and the versatile stock company this week give two performances daily of the successful comedy of Joseph, made popular by the Ramsey Morris company. Stock in spectacular production of Faust week of Dec. 23.

Carncross' Opera House, with minstrel, vaudeville and extravaganza, meets with fair patronage. Prince and Princess Taneka, the two Bannacks, musical acrobats, Violetta, danseuse; Trolley Transfers, are features of the current bill.

Fabio Romani and a new series of living pictures is the card at the Standard Theatre this week Walter Lawrence, Therese Milford, and a good acting company; and Grace Hunter in new stereopticon dances offer a very attractive programme. The Struggle of Life comes Dec. 23, week.

At the Kensington Theatre, James E. Taggart's company in McCarthy's Reception is the attraction for the week.

Henry Irving and the London Lyceum company will give a special matinee benefit at the Chestnut Street Opera House on Jan. 2 in aid of the Jefferson Maternity Hospital, presenting A Story of Waterloo and Journey's End in Lover's Meeting

Pickett's Alabama Minstrels, with big cake walk, is the prominent feature at Bradenburgh's Dime Museum.

Gilmore's Auditorium with The Night Owls and Marie Stuart in splendid novelty features to large patronage. The Twentieth Century Girl comes week of 23; Flynn and Sheridan 30.

Miaco's City Club, with Paula and Dika French eccentrics, are booked at the Lyceum Theatre for week of 23.

The Vaidis Sisters in a new aerial act come to the Bijou Theatre week of 30.

Boston Symphony Orchestra with Genevieve Clark Wilson, soprano, Franz Ondricek, violinist, will give their second popular concert at the Academy of Music, afternoon of Dec. 21. To-night they are giving their second evening concert at the Academy to the usual large patronage.

Denman Thompson, supported by E. A. McFarland's company, in The Old Homestead, opens at the Chestnut Street Opera House, Jan. 20, for a four weeks' engagement. The first act will introduce many new features, especially electric effects. The Puppenfee, or the Doll Fairy, by the Mask and Wig Club, as also Cavalleria Rusticana by the Hinrich Opera company will be given at the Academy Dec. 18, for benefit of the museum of the University of Pennsylvania.

The Damrosch German Opera engagement at the Academy of Music will take place Feb. 20 and 21, matinee and evening 22.

Henri Prevost, the new tenor of the Hinrich Opera company, sang in this country eight years ago with the Mapleson troupe.

The following combinations will eat their Christmas turkey in the Quaker City: Henry Irving and Lyceum company, Francis Wilson, Milk White Flag, Chauncey Olcott, The Merry World, Twentieth Century Girl, The Cotton King, Town Topics, The Struggle of Life, Miaco's City Club, and Hinrich's Opera company.

S. FERNBERGER

## BOSTON.

### Nat Goodwin's Success--Mrs. Hoyt as a Star--Benton's Gossip.

[*Special to The Mirror.*]

BOSTON, Dec. 16.

There are a number of interesting changes of bill to-night and the business gave no indication of the week before Christmas, when a drop is natural.

Nat C. Goodwin came to the Hollis Street to-night with Ambition, which made such a hit that it seems sure of a prosperous run of three weeks. Mr. Goodwin had a rousing reception this evening, for the fashionable theatre was packed, and the star and Annie Russell were received with greatest favor.

Mrs. Caroline Miskel Hoyt's pretty face is displayed everywhere about Boston, and at the Park to-night there was a big audience ready to welcome her initial appearance as a star. A Contented Woman is down for a run which will be a long one, judging by the reception to-night.

The first genuine novelty for Boston musicians at the Castle Square was given to-night. All the other operas had been heard in Boston before, but Rip Van Winkle had never been given here. It had a Castle Square production to-night, and was so well given that it will have quite a run

The Columbia is dark, but the darkness is the result of the show on the stage. The attraction is The South Before the War, which had a rousing big house.

Pawn Ticket 210 was the play at the Bowdoin Square to-night, and the part which has been given here by Lotta and Amy Lee was presented by Edith Ellis with capital effect.

In Old Kentucky came back to the Boston to-night for a few night's engagement. While the cast differs from that of a season ago, it is an excellent one, and the engagement will be a banner one at the Museum. Too Much Johnson still continues to play to the capacity of the theatre, and there is no indication of a drop in prosperity.

Della Fox's success in Fleur de Lis is unquestioned at the Tremont, but she will remain there only this week. A change in cast was made to-night, Villa Knox replacing Ida Fitzhugh.

Clara Lane saved the audience at the Castle Square from a panic on the first night of Fra Diavolo. In the bedroom scene she lighted the candle, but dropped the match before it was extinguished and it fell upon some muslin drapery. In an instant all was in a blaze but Miss Lane, still keeping on with her song, extinguished the flames with a towel. So great was her presence of mind that not a person realized the possibilities of a fire upon the stage

Eleanor Duse comes to the Museum for her Boston engagement and so does Georgie Cayvan.

Henrietta Lander will play the leading part in Saved from the Sea at the Bowdoin Square.

George E. Mansfield, ex manager of the Grand Opera House, has filed a petition in insolvency, owing about $7,500. He schedules among his assets $1,800 in cash held by Nathan B. Goodnow as security for the lease of the Grand Opera House and claimed by him as forfeited. T. E. Luddington has brought suit against Mr. Goodnow for an alleged conversion of property, claimed to have been transferred to the plaintiff by George Mansfield and G. W. Magee, who were lessees of the theatre previous to its first being closed in October. The property consists of certain fixtures in the theatre, valued at $2,000, which the plaintiff claims Mansfield put in while he was in charge. It is said that the suit against Mr. Goodnow, brought by the members of the stock company, will reach the courts in a few days.

Carl Scranton has signed with Walter Sanford for the comedy part in My Jack.

B. F. Keith gave an elephant party to the lady reporters of the Boston press on Friday. After the performance at Keith's they had dinner at the Adams House.

There was a "theatrical dance" given by the Boston Theatrical Association in Knights of Honor Hall on Friday and gay students and chorus girls turned the place into a Jardin Mabille. There were about 20 girls and 200 men at the affair, which was hilarious in the extreme.

The next meeting of the creditors of Hill and Currier, theatrical managers, who are in insolvency, will take place on Dec. 27.

The Cadets have begun their rehearsals of Jack and the Beanstalk, which is to be produced in February. A march and a dance of fairies will be the leading features. Among those to take part in the piece are C. L. Spellard, Thomas Stetson, Courtney Guild, R. D. Ware, R. T. Hunter, R. D. Greene, W. T. Hawkins, T. L. Drew, L. C. Benton, James Walker, Jr., W. C. B. Fox and H. P. Perkins.

Della Fox's pantalette posters and Omene's dance will go down to history together. The pure minded officers of the Watch and Ward Society forget that their grandmothers wore pantalettes when they were girls and as a result Miss Fox's pictures had to be defaced with glaring date lines pasted over them.

At the second meeting of the Playgoers' Club, which was held last week, a constitution was adopted. There are two classes of members, the active, who are in sympathy with the movement, and the honorary, those who, in some signal way, have rendered service to the club. There are two presidents, the active president and the honorary official, who acts as the figure-head of the club. There are to be four vice presidents, an actor, a manager of a theatre, a playgoer, and a representative of the various social clubs of the city with which the Playgoers are in sympathy. After the Constitution had been adopted, about fifty persons present signed it, thus becoming members.

The following officers were then elected: Honorary president, W. J. Rolfe; acting president, H. G. Johnson; secretary, A. M. Vorse; treasurer, Alice E. Craine; directors, Mrs. E. G. Sutherland, E. E. Rose, N. G. Winslow, and Curtis Guild. Two honorary vice-presidents were elected—Joseph Jefferson and Rev. E. E. Hale, D. D. It is hoped by the members that a suite of rooms will soon be had in Copley Square.

The auction sale of season tickets for the Abbey, Schoeffel and Grau Opera season was held on Tuesday, and proved an emphatic success. The highest premium paid was $30.50, but $355 was paid for a box. Over 800 seats were sold, bringing a premium of more than $10,000.

The Cercle Français of Harvard gave a production of Moliere's Le Malade Imaginaire last week.

When Nat Roth arrived in Boston with the Della Fox Opera company he was arrested on a writ obtained by Joseph W. Herbert, of the Lillian Russell company, who claims that Mr. Roth owes him a large sum of money, representing unpaid salary figured on the basis of $250 a week. Mr. Roth, who was released from custody upon securing a nominal bond of $300, which sum was advanced by Mr. Schoeffel, of the Tremont Theatre, is positive that he owes Mr. Herbert nothing, and he will fight the case.

There was some excitement in Chelsea last week in connection with the return of two stage struck girls, who ran away with the Maude Hillman company.

Lotta Dean Bradford is to star in New England in A Gilded Crime, opening at Plymouth, 21. The play is said to be "new to this country," but from what I hear it is Miriam's Crime re-written.

It is said about town that Maude Hillman will open on Christmas week at the Grand Opera House, playing repertoire.

JAY BENTON.

## PITTSBURG.

### Richard Mansfield Demands a Thousand Dollars Guarantee--Dramatic Offerings.

[*Special to The Mirror.*]

PITTSBURG, Dec. 16

Rhea charmed a large and cultured audience at the Duquesne Theatre to-night with her portrayal of Nell Gwynne. The support was excellent, and the star received several curtain calls. Josephine is underlined. Next week, John Drew in Christopher, Jr.

A new candidate for stellar honors appeared at the Bijou Theatre to-night in the person of Helene Mora in A Modern Mephisto, and judging from the crowded house and cordial reception given to both star and company, a successful week is assured. Miss Mora's songs were a strong feature of the performance. The Great Diamond Robbery follows.

At the New Grand Opera House the attraction is The Land of the Living, its first presentation here. A large audience was present this evening. A Trip to Chinatown follows.

Paderewski gave a piano recital at Carnegie Music Hall to-night, and the programme was a brilliant one. The engagement closes on Dec 18.

Manager R. M Gulick left for the East last night to visit the Bijou circuit in Brooklyn, Boston and Philadelphia.

Rhea gives a lecture on Napoleon at the Duquesne Theatre to-morrow (Tuesday) afternoon.

The Christmas MIRROR is disappearing rapidly from the news stands. It is pronounced a gem of art pictorially, and a mental feast from a literary standpoint

Richard Mansfield, in an interview during his recent engagement at the Duquesne Theatre, declared that hereafter he will demand a $1,000 guarantee for each performance. Richelieu and Robert Macaire are to be added to his repertoire next year.

Charles Dillingham is here in the interest of Christopher, Jr.

Madge Tucker and her comedy company appeared to-night at the East End Theatre in Dangers of a Great City. The Little Scout, The Train Wreckers, Lawyer Detective, The Two Orphans, and The Police Alarm are underlined.

William A. Woods, of this city, will join Frederick Warde's company next season.

Nick Schenk, musical prodigy, joins John A. Kelly's May Shaw Burlesque company this week.

E. J. DONNELLY.

## ST. LOUIS.

### Frank Mayo at the Grand, Hansel and Gretel at the Olympic--Other Houses.

[*Special to The Mirror.*]

ST. LOUIS, Dec. 16

Frank Mayo's dramatic adaptation of Mark Twain's "Pudd'nhead Wilson" was given its first St. Louis presentation at the Grand Opera House last night. As the scenes are laid in Missouri, and the characters are Missourians, the play is particularly interesting to a St. Louis audience, and it made a hit last night. Mr. Mayo was seen to advantage in the title role, and was supported by a good company.

Hansel and Gretel was given for the first time in St. Louis last night at the Olympic Theatre. The production last night fully came up to the promises made by the management, for it was magnificently mounted and finely presented by a most capable company.

Two big audiences attended Twelve Temptations at the Hagan yesterday. The scenery is as effective, the costumes are as handsome, and the cast is as strong as heretofore

Fulgora's Trans Oceanic Star Specialty company played to two S. R. O. audiences yesterday at Havlin's Theatre. The special cards are the Rossow Brothers, two midgets who are exceedingly clever in an acrobatic act.

Harry Morris' Twentieth Century Maids played to two big audiences at the Standard Theatre yesterday. The company is a strong one of its kind, and there are a number of very entertaining features in the production.

W. C. HOWLAND.

## CLEVELAND.

### Alabama, A Gay Old Boy, A Happy Little Home, and Other Bills--Notes.

[*Special to The Mirror.*]

CLEVELAND, Dec. 16.

Although this is one of the weeks dreaded by managers, the openings at all the theatres to-night are good, and indicative of a fairly prosperous week.

For the first time in three years Alabama is the attraction at the Euclid Avenue Opera House, with Frank C. Bangs in his old character of Colonel Preston, Ethel Irving as Carey Preston, and Clement Bainbridge (who manages the company) is seen as Captain Davenport, with the remainder of the characters in good hands. Next week, Camille D'Arville's Comic Opera company.

Joseph Hart in his new musical comedy, A Gay Old Boy, commenced a short engagement of three nights at the Lyceum Theatre to-night, to be followed by George W. Munroe in A Happy Little Home for the rest of the week. Ward

and Vokes will be the Christmas week attraction.

The Cleveland Theatre is favored with its usual Monday night patronage to greet James E. Toole in Killarney and The Rhine, which remains all week, followed by Frank Bush in Girl Wanted.

Sam Devere and his excellent company with Omene, the dancer, had a large opening this afternoon, and the house is crowded tonight. Next week, Rice and Barton's Rose Hill Folly company.

T. De Witt Talmage will lecture at Music Hall, Wednesday evening.

The Hawaiian Glee Club and Native Band hold forth at Gray's Armory to-morrow, Tuesday.

Paderewski at Music Hall on Thursday evening will have a large audience, the advance sale being a big one.

THE MIRROR'S grand Christmas number came to town last Wednesday, and is now adorning the windows of the book stores. It is most favorably received, and is having a big sale.

All the local managers deny that there is any truth in the despatch from Pittsburg that Cleveland is included in the Davis, Keogh, Gulick syndicate, for running a chain of theatres, although overtures had been made to Manager S. N. Brady for the Lyceum Theatre to join. This, however, would be impracticable, as Mr. Brady is also interested in the Cheveland Theatre, and would not consent to the one house running counter to the interests of the other.

The *Amusement Gazette* is now known as the *Critic*.

WILLIAM CRASTON.

## CINCINNATI.

### Hamlet, The Tornado, Captain Paul, and Ranch No. 10—Bill-board Contest.

[*Special to The Mirror.*]

CINCINNATI, Dec. 16.

That bête noir of Managers, the week before Christmas, is now upon us. The advance sales at all the theatres seem to indicate, however, that the week need not be dreaded as much as usual.

Walker Whiteside, under the management of George Heuck, of this city, opened at the Grand in Hamlet. He has greatly matured since his first appearance in Cincinnati several years ago, and his conception of the melancholy Dane compels the attention of Shakespearean critics. Much interest attaches to his rendition of Richelieu and Shylock, in which he appears during his engagement. The Holland Brothers are the Christmas attraction in A Social Highwayman.

The Walnut opened well with the John Stapleton company in The Wife. The company is under the direction of Gustave Frohman, and will be seen after Thursday in Americans Abroad.

The Tornado at Robinson's yesterday was a melodrama with wonderful scenic and mechanical effects. It is under the management of Lincoln J. Carter, and will have a full share of patronage.

The mammoth production of Captain Paul, with its realistic and complicated scenery, is engaging the attention of the people at Heuck's. An excellent house was the result yesterday.

Ranch No. 10, the stirring border drama, is the bill for the stock company at Freeman's. There is a complete change in the list of vaudeville performers this week, the leading performers being Billy Carter, Nettie Fields and La Port Sisters.

There has been bad blood lately between the management of Robinson's and Heuck's over the use of a bill-board adjoining the Robinson's. The saloonist who assumes control of the board took offense at Manager Scott and gave leave to the manager of Heuck's to post his bills there. This was done, and the result is a contest between the managers for the right to use the boards.

Coyne Fletcher, the authoress of The Bachelor's Baby, has written another play for Mr. and Mrs. Sidney Drew that is now in their possession.

Arthur G. Smith has joined The Span of Life and will play leads in the company.

Andrews, the watermelon man, has been tendered a benefit at the Fountain Square Dec. 31.

WILLIAM SAMPSON.

## WASHINGTON.

### Trilby and The Globe Trotter Reach Washington—Faust at the Academy—Notes.

[*Special to The Mirror.*]

WASHINGTON, D. C., Dec. 16.

Trilby, seen here for the first time, commenced its two weeks' stay to-night at Albaugh's Lafayette Square Opera House to a very big attendance. The production realized all expectations. Wilton Lackaye's home friends gave that sterling actor a genuine reception. Richard Mansfield follows.

Frederick Bancroft, the new magician in spectacular necromancy, opened to an excellent house at the new National Theatre, where he is giving a most interesting entertainment. He is assisted by a number of first-class specialty artists. Charley's Aunt comes next.

William Hoey in The Globe Trotter drew a large and, judging by the merriment, thoroughly well-pleased audience to Allen's Grand Opera House. A good company is seen in support, and Louis De Lange, a favorite Summer opera comedian, shared the honors with the star. Garrick Burlesque company in Thrilby follows.

Joseph Callahan as Mephisto in Faust opened to a full house at the Academy of Music, and scored a distinct success. The production is well mounted, the scenery being handsome and effective. The Brocken scene is particularly well given. Helen Mora comes next.

H. W. Williams' Own company is Manager Kernan's attraction this week at the Lyceum. A large sized audience is in attendance. Sam Devere's company follows.

News has been received from Annie Lewis, who is at Thomasville, Ga., that is most encouraging. Her health is rapidly improving, and her recovery is assured.

Frederick Paulding will in the future be starred by Manager John Dunne in conjunction with Gladys Wallis, appearing in a one act curtain raiser.

Manager E. H. Allen and William Hoey have arranged for a professional matinee at the Grand Opera House on Thursday in place of the regular Wednesday afternoon performance in order that the professionals in the city may have a chance to see Hoey in his new play, The Globe Trotter.

A. L. Sutherland, business manager of A. M. Palmer's Little Christopher company, was transferred here last week to herald the coming of Trilby.

Delia Stacey has been engaged for The Lady Slavey.

The National Theatre was crowded Sunday night when Robert G. Ingersoll lectured on "The Foundations of Faith."

JOHN T. WARDE.

## TO PREVENT PLAY PIRACY.

### The Hon. Amos J. Cummings Introduces an Amendment to the Copyright Law.

[*Special to The Mirror.*]

WASHINGTON, D. C., Dec. 16.—The bill introduced in the House of Representatives by me to amend the copyright law provides that any person publicly performing or representing any dramatic or operatic copyrighted composition, without the consent of the proprietor or his heirs or assigns, is liable for damages, to be assessed at not less than $100 for the first, and $50 for every subsequent performance. If such performance shall be wilful and for profit, such person or persons shall be guilty of a misdemeanor, and liable to imprisonment not exceeding one year.

Any injunction granted by any Circuit Court restraining and enjoining the performance of such a composition may be served on the offending parties anywhere in the United States, and is operative and enforced by proceedings to punish for contempt by any Circuit Court or Judge; but the defendants may make a motion to dissolve or set aside the injunction upon reasonable notice to the plaintiff. The Circuit Courts or Judges have jurisdiction to enforce the injunction and to hear and determine the motion to dissolve as fully as if the action were pending or brought in the Circuit in which the motion is made. The Clerk of the Court or the Judge granting the injunction shall, when required by the Court hearing the application to dissolve or enforce an injunction, transmit immediately to the Court certified copies of all papers on file in his office on which the injunction was granted.

Such is a summary of the bill. It removes the main objection to the bill in the last Congress. That objection was that the proposed law practically gave the United States Circuit Court in one section of the country jurisdiction in States under the jurisdiction of other Circuit Courts. It will be seen that the bill makes the consent of the judge of the United States Court where jurisdiction originates necessary before subsequent action can be taken.

AMOS J. CUMMINGS.

## A PERMANENT INJUNCTION.

[*Special to The Mirror.*]

CHICAGO, Ill., Dec. 16.—Judge Shewalter, of the Federal Court, has handed down a decision in the Trilby case. He holds that the Fraser version, entoined by A. M. Palmer, is a servile imitation of the Potter play, and grants a permanent injunction.

JAMES FANNING, LATHAM.

## MORE MERRY COUNTESS RUMORS.

John Young, the scenic artist, is negotiating with a Mr. Swartzman for the transfer and sale of the scenery used in the recent production of the Merry Countess. Mr. Young, it will be remembered, painted the scenery, and when Steiner and Hahn failed, he attached his scenery and the costumes.

To a MIRROR man Mr. Young said yesterday: "Several offers have been made to me, but that made by Mr. Swartzman who, I believe, is connected with George W. Lederer, seems the most serious."

Mr. Young said he believed the play would go out as Ninche, and that Helen Bertram had been secured for the title role. Edwin Stevens, he thought, was also engaged.

## HAMMERSTEIN'S OPERETTA.

Oscar Hammerstein has written a new operetta, which he has christened Marguerite. It will be produced about the middle of January in the Olympia Music Hall. The words, music, spectacular effects, costumes, and scenery are all products of Mr. Hammerstein's fertile brain. Twenty charming chorus girls were selected one day last week out of a crowd of 200 who applied. Most of the girls told Mr. Hammerstein on the quiet that they could sing a great deal better than Guilbert, and would warble for less than half the salary the famous French serio-comic is receiving.

## MR. AND MRS. BARTON'S SILVER WEDDING.

There was a pleasant little event in the life of the Shore Acres company at Atlanta, Ga., last week. It was the twenty-fifth anniversary of the marriage of Mr. and Mrs. W. H. Barton, and the members of the company took notice of the occasion by presenting the couple with a handsome little souvenir, a silver bon-bon basket with tongs. James Barrows spoke a few congratulatory words in the name of the rest, and May Melvin Ward wrote some charming verses of commemoration.

## TED MARKS GOING TO EUROPE.

Ted Marks, who was reported to have fallen out with Oscar Hammerstein some time ago, was around Olympia last night as smiling as a basket of chips. In conversation with a MIRROR man, Mr. Marks said that he would sail for London in a few weeks to open offices and act as general European agent for Mr. Hammerstein, engaging talent for Olympia and attending to other matters in connection with Mr. Hammerstein's interests.

## THE GENTLEMAN JOE MATTER.

The Gentleman Joe matter is still in statu quo. M. B. Curtis has applied to the Supreme Courts for an injunction restraining Rudolph Aronson and J. Powers from producing the piece, and the Aronsons claim that Mr. Curtis only secured the MS. of the play by fraud. Judge Andrews reserved decision.

## THE HOLLAND BROTHERS' PLANS.

The plans of the Holland Brothers are a little more definite than they were. They will remain under the management of Richard Mansfield for fifteen weeks longer and on Feb. 3 they will reappear at the Garrick in A Social Highwayman.

## MUSICAL NOTES.

Kivarde has been engaged by Johnston and Arthur for nine additional concerts in this country. Signor, who is also under engagement to this firm, will sail for this country on the "Paris" Dec. 28, accompanied by his wife.

The Arion Singing Society, of Brooklyn, will make a trip to Italy, Switzerland and Germany next Summer. The society will sail from New York on June 15, and will give concerts for charity in every large city.

## AS YOU LIKE IT.

Here is a story told on a well-known composer in Vienna, whom everyone will recognize, which would make the backbone of a capital comedy. A certain manager, who was at the time producing the composer's operas, was also very attentive to the composer's wife. The manager's business affairs became involved, and the composer began to dun for his arrears of royalties, amounting to 60,000 gulden. The composer's wife, out of pure devotion to her romantic love, and probably acting also upon the suggestion of the manager, went to her husband's safe, took out 60,000 gulden, and brought them to the manager, who, with the grandest air in the world, at once passed back the entire sum to the composer in payment of the royalties. This story, incredible as it may seem and humorous, is absolutely true. The manager in question is now in this country, and the composer and his wife are in Vienna, although now legally separated. But I don't think the composer knows to this day how the manager succeeded in paying the arrears of royalties so promptly.

***

In Dostoievsky's novel, "Crime and Punishment," the old usurer murdered by Rodion, the student, is a woman. In the stage version presented by Richard Mansfield at the Garrick the sex of the character has been changed. This is a judicious alteration, for no matter how repulsive the woman, the man who kills or ill-treats her is always odious to the average audience, and while waiting for the dramatic millenium, such concessions to popular prejudice are absolutely necessary.

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The late Alexandre Dumas, like most great men, had peculiar fads and hobbies. One of these was a passion for writing paper. He always kept on hand a large stock of every known color and he would use the different tints as they harmonized either with his own moods or the person he was addressing. He used to say that for a man who writes, writing paper is everything as one's thoughts evolve easier if the pen glides smoothly and the eye is pleased by the paper. The dramatist also had a perfect horror of photographers. I asked him for a photograph of himself about four years ago and he replied as follows: "I dislike all the portraits of myself which are on sale in the shop windows as I have a horror of this commerce in one's personal appearance. But a friend of mine—an amateur—insisted on taking some photographs of me for the members of my family, and I send you one of these. I prefer it to all the others."

***

Yvette Guilbert remarked recently to a Paris interviewer that she hoped Hammerstein would not give her a negro orchestra leader in America. Yuette evidently thinks we are all black. She was no doubt surprised to find so much "white trash" among the audience at Olympia.

TOUCHSTONE.

## SAID TO THE MIRROR.

EDITH MAY: "I have been misquoted in regard to A. D. Cameron's use of the play to which I have rights, Little's World. I simply wished a withdrawal of the published route, as there was no such company as that routed. Mr. Cameron is employed at Lothrop's Opera House, Providence, R. I., and quite naturally could not be traveling as a pirate."

FRANK MURRAY: "The success out of town of Mr. Mansfield's new play, The Story of Rodion, is simply marvelous. We played the piece in Pittsburg the other evening in opposition to Melba, and the S. R. O. sign was displayed soon after the doors opened. Mr. Mansfield thinks the part of the Student one of the best in his repertoire."

J. H. DECKER: "Primrose and West have played to the biggest business they have ever enjoyed through the West and Northwest. Their week at the Grand Opera House, Chicago, showed enormous business.

CHARLES KENT: "I saw Minnie Maddern Fiske at the Amphion Theatre in Brooklyn in The Queen of Liars. Her performance is new and original, and I experienced stranger feelings while witnessing it than I ever remember. The audience were dead against her in the first act, and more than once my heart stood still; but after that, for the rest of the play, she tied them up in knots and threw them about between tears and laughter like putty balls."

J. V. MAYER, Middletown, Ind., Opera House: "We are booking a number of first-class attractions, all of which were secured through the medium of THE MIRROR."

HUBERT SACKETT: "I wish to deny the report that Katie Emmett has closed her season. Owing to the fire mentioned in THE MIRROR we were forced to return to Chicago to duplicate our scenery and other effects, and canceled but four weeks. We will reopen on Christmas day and will be in Indianapolis on New Year's. All of our scenery is being built and painted at the Haymarket Theatre, Chicago; horses are being trained, and our production will be more elaborate than before."

## GOSSIP.

Ida Keane was granted a divorce from Pink Wilson on Dec. 11, at Magnolia, Miss. She will resume work with a new specialty after a short visit to the Atlanta Exposition.

Beatrice Moreland was highly praised by the entire Philadelphia press for her clever work in The Globe Trotter.

Corse Payton has purchased from Elmer E. Vance his new sixty-foot scenery car, one of the finest on the road. Mr. Payton carries for his six productions complete settings made by the McAndrews Brothers. His phenomenal business warranted this big expense.

James Scullion, the treasurer of the Star Theatre, has been with that house twenty-two years, come these holidays. He is an efficient and popular gentleman. His hobby is to belong to all the mystico-benevolent societies upon this seacoast. Last week he was presented with jeweled emblems by the Legion of Honor and the Royal Arcanum, in both of which he is a grand panjandrum.

Pearl Andrews has had a most successful trip to California and back. Her imitations of popular stars have been received everywhere with enthusiasm. Miss Andrews made a special hit with her impersonation of Vesta Tilley and popularized the song, "By the Sad Sea Waves," so that it is being whistled all over 'Frisco. While in that city, Miss Andrews was christened "the Queen of Mimics."

The Greenwall Theatrical Circuit company are playing this week over their chain of Southern theatres the following attractions: Minnie Maddern Fiske, Lillian Russell, De Wolf Hopper Opera company, Conroy and Fox, James O'Neill, Marie Wainwright, The Old Homestead, Hanlon's Fantasma, Otis Skinner, and the Gran opera company.

## MATTERS OF FACT.

Edyth Totten has been engaged for the role of Beatrice in In Sight of St. Paul's, opening with the company at the Columbus Theatre, Jan. 6.

F. H. O'Brien, high tenor, has signed with The Lady Slavey company.

An attack of bronchitis prevented Lillian Russell from giving a performance at the Grand Opera House, New Orleans, on Dec. 9. The same reason was given for her failure to appear the Friday night, Saturday night and Saturday afternoon previous.

The Bijou Theatre of Buffalo, N. Y., was closed Dec. 11 until the holiday week. The manager declared he had been led to believe that A Country Merchant, which was to appear there, was a first-class company, but that Charles Cowles, the star and a really good comedian, was practically the whole of it. In reply, Charles A. Holt, manager of the company, writes to THE MIRROR that the closing was caused by his action in canceling the last four nights of the company's engagement in consequence of the theatre not being what the manager represented it to be. According to Mr. Holt's statement the theatre is an old church, and his company is not the only one which has refused to appear in it. The clippings Mr. Holt encloses indicate that the members of the Charles Cowles company are a competent set of actors.

The theatrical firm of Rich and Maeder has been incorporated under the laws of New York, with a capital of $10,000, with Frank Rich, president. Among the enterprises this company is handling besides Mlle. Rhea in Nell Gwynne are Maida Craigen in A Duel of Hearts and Salambo and Clivette's New Wonders, a complete European organization.

A dinner will be given by the Lotos Club on Saturday evening to Jean and Edouard de Reszke.

Laura Burt, who had just made a pronounced success in serious leading business when the stock company in Boston was suddenly disbanded recently, is disengaged and now living at the Langham Hotel in that city. Miss Burt had already procured several elaborate and handsome new costumes. Rich and Harris have offered to feature Miss Burt in their next production.

The Columbia Theatre in San Francisco has recently booked several of the best attractions on tours to the coast. Friedlander, Gottlob and company are in touch with every manager in the cities on both the Union Pacific and Northern Pacific Railroads, and are booking routes without remuneration in Omaha, Kansas City, Denver, Salt Lake, Ogden, Portland, Tacoma, Seattle, Spokane, Helena, Butte, St. Paul, and Minneapolis. They are also booking in all of the cities in the State of California.

Sidney R. Ellis' new piece, On Broadway, has been booked for the whole of next season by the American Theatrical Exchange. This concern has also arranged sixteen weeks for Powers' production, Shannon of the Sixth. It has also taken charge of the bookings of a new scenic melodrama, The Arm of the Law. Last week the Exchange filled time for A Milk White Flag, Fanny Davenport, Primrose and West's Minstrels, Thrilby, Rush City, For Fair Virginia, and many other organizations.

Rose Newham returned from England recently, and will consider offers for the balance of the season.

A new term of the Empire Theatre Dramatic School, under the direction of Nelson Wheatcroft, will be commenced Jan. 6, and end in June. This is to accommodate the reception of late applicants.

Adolph Jackson, leading and heavies, is disengaged, having just closed with Thomas Q. Seabrooke. His address is 601 East One Hundred and Fortieth Street.

Owing to the closing of the Digby Bell Opera company, John McGhie, musical director, and Josephine Knapp, prima donna soprano of that organization, are at liberty.

Parsons and Jennings' two theatres in Bridgeport, Conn., are doing a good business this season, an improvement over last season's business.

Helen Guest has resigned from the Captain Kate company.

Owing to the sudden collapse of The Merry Countess company, Elizabeth Leslie is at liberty to accept engagement. Little Ruby may also be engaged for boys and girls with specialty.

The New Opera House at Mount Horeb, Wis., which was completed last month, is claimed to be one of the prettiest in Wisconsin. The Compston Dramatic company in Sweet Genevieve was the opening attraction Nov. 18, playing to a crowded house. John Vilberg is the manager.

Walter Jones, identified with E. E. Rice's successful extravaganza, 1492, for the past couple of seasons, is now at liberty, and invites offers from strictly first-class attractions.

New Year's Day is wanted by Manager D. A. Bonta for Robert B. Mantell in a good town located between Wilmington, Del., and Jersey City.

In another column, L. Goldsmith, Jr., of 717 Sixth Avenue, announces a number of articles in the trunk line suitable for holiday gifts.

Lillian Dix is at liberty for characters and old women.

The Oriole Publishing Company, Brooklyn, N. Y., are publishing two new songs, "Loves Mirror," and "The Old Home Sleeps." They will be sent to professionals on receipt of ten cents.

Lois Arnold who just closed a very successful engagement in the leading roles with the Brooklyn Lyceum Theatre Stock company is now at liberty for soubrettes and boys.

W. H. Murphy's tramp specialty is making a hit everywhere. It is one of the features of Shaft No. 2.

The Elliott Opera House at Middleton, Ind., under the management of Jap Van Matre, has open time for good attractions.

James Cabot McCormick, who has just completed a tragedy dealing with modern English life, wants to negotiate for its production. He may be addressed care of this office.

G. W. Bentley, 41 Broadway, New York, offers two parlor cars for sale at a bargain. The cars have sleeping accommodations for twenty people.

Etta Reid is gaining much praise for her artistic work in the leading roles with Corse Payton's company.

G. F. Lothrop, of Boston, Mass., will build a theatre according to the plans of the lessee at Washington and Dover Streets, Boston, and will give a lease on same for ten to twenty years. Only proposals from responsible parties will be considered.

Edward Ridley and Sons, the well-known haberdashery and dry goods establishment of Grand, Orchard and Allen Streets, have a most complete display of holiday goods. The stock, which is usually very large, has been materially augmented to supply the holiday demand. Anything desired in the way of gifts may be found at the spacious stores, which will be open evenings during the holidays.

The Taylor Trunk Works are now located in their new quarters, 115 Broadway, where their well-known professional trunks may be seen. Their trunks and traveling bags make very useful Christmas presents.

The Brush Stamp Company, of Dayton, O., will make a portrait rubber stamp from photo, which can be used on stationery, cards, etc., for $1.50.

Edgar L. Davenport, being at liberty, invites offers for leading business and may be addressed care of this office.

Herbert Cawthorn, having declined to stand a cut in salary, has left the Old Lime Kiln company and is now disengaged.

Harry G. Carleton, who made a big hit as Svengali in the Southern Trilby company, is at liberty, owing to the closing of that attraction's season. Communications addressed in care of this office will reach him.

Good attractions are wanted for Christmas and New Year's at the Opera House, Aurora, Ill., by Manager J. H. Plain.

Thomas W. Miner having assumed the management of Miner's Theatre, Newark, N. J., all communications should be addressed to him in future.

## UNDER THE BLACK FLAG.

W. E. Triplett, agent of the B. S. Ober company, wrote to the local billposter of Fort Scott, Kans., asking him to send him all the Trilby party he could steal when Mr. Brady's Trilby company played that town. He even had the audacity to write Manager Enrich, of the Davidson Theatre, for time. The latter replied that he did not play pirate companies, and got another bold letter from Triplett sneering at Enrich's honesty.

Gunther and Compson are pirating Dangers of a Great City although they agreed to pay Dore Davidson for the privilege of using the piece, they have paid no attention to his repeated demands for payment of the stipulated royalty.

THE NEW YORK
# DRAMATIC MIRROR
[ESTABLISHED JAN. 4, 1879.]
*The Organ of the American Theatrical Profession*

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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ABBEY'S.—HENRY IRVING AND ELLEN TERRY, 8 P. M.
AMERICAN.—HOYT'S A RUNAWAY COLT, 8 P. M.
BROADWAY.—HIS EXCELLENCY, 8:15 P. M.
EMPIRE.—OLGA NETHERSOLE, 8:15 P. M.
GRAND OPERA HOUSE.—THE BYRONS, 8 P. M.
GARDEN THEATRE.—A STAG PARTY, 8:15 P. M.
HERALD SQUARE.—HEART OF MARYLAND, 8:15 P. M.
HAMMERSTEIN'S OLYMPIA.—EXCELSIOR, JR.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8:15 P. M.
LYCEUM.—THE HOME SECRETARY, 8 P. M.
NEW STAR THEATRE.—THE COUNTY FAIR, 8:15 P. M.
PALMER'S.—THE SHOP GIRL, 8 P. M.
TONY PASTOR'S.—VAUDEVILLE.

BROOKLYN.

AMPHION.—NEW 8 BELLS.
COLUMBIA.—THE OLD HOMESTEAD.
MONTAUK THEATRE.—FOR FAIR VIRGINIA.
PARK.—CLARA MORRIS.

HOBOKEN.

LYRIC.—MYLES ABOON.

**TO ADVERTISERS.**

***Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.***

## A CLERICAL SLANDERER.

THE biblical commandment, "Thou shalt not bear false witness against thy neighbor," is perfunctorily pronounced by many clergymen as a lesson to their flocks, while the clergymen themselves ignore the injunction. And many clergymen break other commandments in their everyday lives as well as infract the regulations of decency in their pulpits when they deal with their fellow men.

The latest clergyman whose malice, ignorance, want of charity and wish to sensationalize has brought him to particular attention is located in Bridgeport, Conn. On the theory that he himself was holy and all upon whom he frowned were reprobate, this person got up in his pulpit the other day and denounced Mademoiselle MAY, the pantomimist who recently appeared in this city in Pygmalion, as "a low Parisian courtesan."

Of course, this reverend person did not know what he was talking about. He had assumed from something he had read in the newspapers that the pantomime mentioned was immoral—which it is not—and had concluded on this false assumption that the artist who personated its leading character was depraved. At the instance of Mademoiselle MAY'S manager, AUGUSTIN DALY, this reverend slanderer has been arrested in a suit to recover $25,000 damages for defamation of character. His arrest was proper, and if upon trial his conviction can be secured, the result ought to have a salutary effect upon other so-called clergymen who take advantage of their positions to libel persons of whom they know nothing, and whom they generally misjudge.

This Bridgeport slanderer, since his arrest, has made his offense even more contemptible. Like a sneaking, cowardly, mongrel cur that might bark unchallenged at the unknown passer-by from a secure place behind a fence, he has fallen upon the defence that he "mentioned no name" in his libel.

The repute of Connecticut law administration is at stake in this case, and from all accounts this sensational pulpiteer, who disregards the plainest canons of christianity, is likely to be taught a lesson in his old age. The remarkable thing about his case is that a person of his years—he is said to be over sixty—should so long have occupied a place as a religious teacher when in fact he seems not himself to know the elements of true religion.

## GERRY.

THE idiosyncracies of Mr. GERRY, by the grace of his plethoric pocketbook and his belief in himself the continuous president of the S. P. C. C., are like the ways of providence in their mystery, and past finding out.

Infrequently, when the spirit moves him, Mr. GERRY grants "permission" for a child to appear on the local stage—although by law such permission is vested in the mayor of the city—but frequently Mr. GERRY refuses his countenance in such a matter, and emphasizes his refusal by means of hard words directed generally against the theatre and its influences.

The other day Madame PILAR-MORIN sought a grant for the appearance of her ten-year-old son—who literally has been a pantomimist from infancy, and who would act with his mother—in a new pantomime to be produced in a city theatre. Mr. GERRY opposed the application, it is said, because the business manager of the theatre where the production is to be made recently criticized in the press the GERRY method, which had driven to poverty and misfortune in a strange land the EWER children, who under happier circumstances might have prospered in New York, and who were offered assistance by the Actor's Fund; and a subservient local administration listened to him and refused the privilege.

Mr. GERRY'S peculiar diplomacy in the conduct of his S. P. C. C. is on all fours with the jugglery in Albany in which he was instrumental when the law relative to stage children came up for liberal amendment yet was made more illiberal than before. It is comforting, however, to know that bigotry is a hard thing to transmit to a succeeding generation in these days, and that in time there must be a change.

Aside from the edict of nature, which operates inevitably and with surety in such matters—though perhaps slowly—it is also comforting to know that persons ethically interested propose to move again at Albany this Winter to secure by legislative enactment a modification of the outrageous law as to the appearance of children in theatres that was so disingenuously enforced upon legislators who had many other subjects to consider two years ago.

AN earnest—yet a seemingly puzzled—writer in a Kansas City paper, treating of HENRY IRVING'S innovating conception of Macbeth, glances over the interminable and conflicting themes of the work of the Bard of Avon that crowd the libraries and give variety to the theatre and in despair asks "What is the coming man to do with his SHAKESPEARE?"—meaning the "common" man. The coming man of the multitude will continue indefinitely to do what his predecessors have done. He will, if he be a reader, enjoy his SHAKESPEARE; and if he be a reader and a theatre lover, he will still go to the playhouse in hope of seemly interpretation. And the uncommon man will still persist in an endeavor to enforce his more or less original ideas as to SHAKESPEARE, who will nevertheless remain the same all satisfying and easily understood picturer of humanity and illustrator of humanity's words and acts.

A NEWSPAPER the other day commented upon the sprightliness of Mrs. KEELEY, whose ninetieth birthday was recently celebrated in London, and drew a comparison between that venerable actress and Mrs. STERLING and Lady MARTIN, her stage comrades, who bear no resemblance to her in vitality and preservation. In this country there is at least one venerable and beloved actress whose activity and charm seem to defy advancing years, and whose period of artistic usefulness has already passed that of Mrs. KEELEY, who retired from the stage many years ago. That actress is Mrs. JOHN DREW, whose cessation from work—may it long be deferred!—will give occasion for one of the most notable demonstrations of esteem in theatrical annals.

THE latest pronouncement from RICHARD MANSFIELD, who appears to be very successful on the road, is that his present tour is a farewell one. Paradoxically, this statement is supplemented by the declaration that after this season Mr. MANSFIELD wishes $1,000 a performance with the usual percentage. Mr. MANSFIELD is, perhaps, unique in his art, but he is not alone in wishing so rich an endowment of his stage effort. There are others who would take $1,000 a performance without percentage, and every admirer of Mr. MANSFIELD will hope that he will get his sum plus the usual remuneration.

A CORRESPONDENT of one of the New York daily papers the other day communicated a criticism of a local clergyman who had maimed SHAKESPEARE by an ignorant misquotation of that master. This, bad enough, is a less offense than the frequent misconceptions of the teaching of the literature of christianity of which so many preachers are guilty.

## PERSONALS.

MINER.—Congressman H. C. Miner is in Washington.

HARRIS.—Sir Augustus Harris is at work on a history of his own life. It will be called "Twenty Years at Drury Lane."

ABRAMS.—The father of E. J. Abrams, the well-known road manager, died one day last week. Mr. Abrams received the news while traveling and immediately returned to New York.

MCINTOSH.—Burr McIntosh hurt his knee in getting off a cable car last monday, but as he had no understudy he had to go through his part in Trilby as well as he could. His place in the company was taken on Tuesday night by Mr. Armstrong.

HALE.—Walter Stearns Hale, of the Lyceum stock company, has been especially assigned for next week to Olga Nethersole's organization to play Benvolio in Romeo and Juliet. He will be the only American in the cast. Mr. Hale is to play Captain Hertzon in the revival of The Prisoner of Zenda at the Lyceum, and he has a good part in The Benefit of a Doubt, which is to follow The Home Secretary.

CONANT.—Frank W. Conant, of Los Angeles, who is part proprietor of Taylor's Exchange, and is connected with several companies now traveling, is on his way East from California.

COBO.—A famous Spanish dancer from the Royal Theatre of Spain is expected in this country shortly. Her name is Modesta Cobo, and she is now startling the natives of Mexico and Havana.

LE HAY.—John Le Hay, of the His Excellency cast, is a wonderful ventriloquist. His skill in this art is greater probably than that of any contemporary performer, but he practices it merely as an amateur for the amusement of his friends. He has delighted the members of the Lotos and the Lambs' clubs recently with his ventriloquial exhibitions.

CALVÉ.—One of the morning papers, speaking of the first performance of La Navarraise, remarked: "Calvé is simply Calvé in a new role." Did the writer of that sentence expect to find that Calvé was somebody else?

STERNROYD.—Vincent Sternroyd has terminated his engagement at the London Adelphi, and George Alexander has engaged him for the company at the St. James Theatre.

WILDER.—Marshall P. Wilder was recently the object of an appreciative sketch in *Leslie's Weekly*, wherein his unique abilities as an entertainer were described. The sketch was accompanied by a fine half-tone picture of Mr. Wilder's library in the Alpine flats on Broadway. This room is literally lined with portraits of celebrities all of whom are Mr. Wilder's personal friends.

ALMOSNINO.—Laura Almosnino (Mrs. W. A. Whitecar) has been highly praised by the out-of-town papers for her work in Max O'Rell's play The Cat's Paw.

MCLEAN.—R. D. McLean has left town and returned to his place at Shepherdstown, W. Va.

RUSSELL.—Lillian Russell was stricken with acute bronchitis when she arrived in New Orleans last Monday and by the advice of her physicians did not attempt to sing in the evening.

CLARKE.—Adéle Clarke arrived in the city last week. Her pupils in Denver have given her a vacation, expecting to resume their dramatic lessons upon her return in January. Mrs. Clarke is enthusiastic in her admiration of the Colorado climate and mountains, and the many friends she has made among Denver people.

YOUNG.—On next Friday James Young will appear in a selection of scenes from Hamlet at a special matinee at Palmer's Theatre for the benefit of the Educational Alliance and Hebrew Technical Fair now in progress. Mr. Young will be assisted by Gertrude Kellogg as the Queen, the character in which she appeared in the famous star cast at the Wallack Testimonial. John A. Lane, who was also in that performance, has volunteered to appear as the Ghost.

MORDAUNT.—Frank Mordaunt is fond of collecting old theatrical books. He attended the Carlton-Rizand sale last week and purchased a fine set of the old dramatists.

LA SHELLE.—Kirk La Shelle is arranging for a Princeton Night at the Casino. Frank Daniels has always been a great favorite with the students of Princeton.

RICH.—Mrs. Charles J. Rich, wife of the popular business manager of the Hollis Street Theatre, Boston, has been dangerously ill, but is now convalescent.

CRAIGIE.—Mrs. Craigie (John Oliver Hobbs) says that she will devote her whole attention to playwriting in the future. She is making a visit to her old home in Boston.

MODJESKA.—Madame Modjeska and her company are resting in New York this week.

EVERSFIELD.—Harry Eversfield, who was here a number of years ago as a member of Nat Goodwin's company, has come over with the Artist's Model organization from England.

PALMER.—A. M. Palmer went to Washington yesterday to be present at the opening of his Trilby company in that city. He is expected back to-day.

BROOKS.—Joseph Brooks will be in town to-morrow (Wednesday).

BRADY.—W. A. Brady is no longer interested in the Australian Trilby tour scheme. He has decided that he is too busy to undertake the venture.

**MAY CARGILL.**

*From photo. by Falk.*

The patrons of Proctor's two New York theatres have enjoyed a rare treat during the past few weeks in listening to the quaint songs sung by May Cargill, whose picture graces this page.

Miss Cargill follows a method of her own. She sings in French, German and English, and is equally at home in all three languages, being a thorough French and German scholar. She has the advantage of singing words the meaning of which she understands, not words learned by rote, and, as Kipling says, "there is a difference." Miss Cargill has been in Paris, and has keenly observed Parisian vaudeville methods. She has acquired the art of singing English words after the French school, which, as the concentration and form of vaudeville is essentially French, is an eminently proper thing to do, although at the first blush it might seem almost an impossibility. Still if you know how it is easy, and Miss Cargill certainly knows how. Add to this faculty a well-trained voice, and that rare but most important accomplishment, a clear enunciation, with each word properly pronounced, and you have the essentials of a good vocalist, and that Miss Cargill certainly is.

Miss Cargill is an intelligent, well bred, well-educated young woman, and a charming conversationalist. She is delightfully frank and unaffected, and has a keen sense of humor. She has had particular success in singing "Les Demoiselles du Pensionnat," one of Yvette Guilbert's songs, which she heard at the Scala, in Paris. "Rudi, Rudi, Rudi," is another of her hits, as is also "Umti Umti Ay." The names of these songs convey no idea of their quality; each is a gem in its way.

## LOVING CUP TO NAT GOODWIN.

It leaked out last week that a loving cup had been presented to Nat C. Goodwin by the Lambs' Club at their annual Christmas merry making a week ago last Sunday. The Lambs' Club are always extremely secretive about their doings, they rightly regard their proceedings as private and personal, and do not wish anything transpiring in their club rooms to gain publicity. On the night in question, however, a newspaperman was an invited guest of one of the members. He was asked to print nothing about the affair, but betrayed his trust by giving the story to his newspaper. He will probably never again sit within the walls of the Lambs.

The cup was presented to Mr. Goodwin simply as a token of appreciation of the members of the Lambs' themselves. It was in no sense a public testimonial, and, as the gift had been subscribed to by the club only, no publicity was desired. Shepherd Clay Greene, on presenting the cup to Mr. Goodwin, complimented him on his steady rise in the profession and thanked him for the great work he had done toward elevating the stage. Mr. Goodwin responded, thanking Shepherd Greene for his kind words and his fellow-members for their handsome testimonial. The cup was then filled with champagne and passed around. An impromptu entertainment followed.

## THE MRS. KEELEY TESTIMONIAL.

In his London letter to the Chicago, *Times-Herald*, Elwyn A. Barron writes interestingly and well about the recent testimonial at the London Lyceum to Mrs. Keeley, the oldest English actress in honor of whose ninetieth birthday the splendid celebration was planned. "Not easily," he says, "may one conceive an occasion more marked by affectionate enthusiasm, more inspiring of grateful sentiment than this testimonial in which participated all the players of London and scores of persons distinguished in arts and letters and politics, as well as many who account it enough of distinction to wear a title. They do these things well and thoroughly and heartily in London, and I could not help wondering if that presentation of a loving cup to Joseph Jefferson, America's chief comedian and choice dear soul, was as nobly loyal a ceremony for dewy thought and golden memory. Have American actors enough reverence of past greatness to remember that Mrs. John Drew was an actress seventy years ago, and that she was but now acting Mrs. Malaprop as no other actress on our stage could hope to act it? Alas! we Americans are not half enough loyal to our traditions; we are much too immediate."

## QUESTIONS ANSWERED.

ST. JOHN LEWIS, Chicago: The title, Circumstantial Evidence, has been used, we believe, but not in recent years.

RALPH C. CORDES, Detroit: The singer you speak of was born in Holland. Her accent, therefore, is Dutch—not French, as you surmise.

J. C., Troy, N. Y.: The actor you name has never appeared in A Scrap of Paper, which is an old comedy adapted from one of Sardou's earlier pieces.

JOHN J. A. BACHER: Blanche Walsh made one of her most pronounced successes in The Girl I Left Behind Me.

LEO RICH, Birmingham, Ala.: Marie Wainwright appeared in A Social Swim. The play was by Clyde Fitch, and was not successful.

ED. W. I. Yes, you can get the photograph. 2. Sketches of neither of the actors referred to have appeared in the interview series.

## THE USHER.

A benefit is to be taken by Messrs. Abbey and Grau at the conclusion of the opera season. Mapleson, I believe, was the first impresario to resort to this device, which is unknown in Europe, except in the case of small provincial companies.

Mr. Abbey, when interviewed by a morning paper the other day, did not admit that the benefit had been decided upon definitely, but he intimated that both Barkises are willin', and he pointed to Paris and Berlin as affording examples of similar projects to put pin money in the managerial purse. I do not think that the director either of the Paris Opera or Opera Comique, or the director of any other subventioned opera house in France or Germany ever accepts a benefit.

I hear that the scheme has been decided upon, the bill chosen and the rôles given out. The funniest part of it all is that on this occasion an Offenbach opera bouffe is to be presented, with all the stars of the company in the cast!

This may be intended to give an atmosphere of jocularity to the event, which will soften the practical side of the object thereof, but it is a plan of dubious artistic propriety. It is scarcely less undignified for the de Reszkes, Plançon and the rest to exhibit themselves in La Belle Helene than it would be for Irving and Miss Terry to conclude their season with a benefit for Mr. Abbey in the shape of a performance of A Fatted Calf.

✣

Daniel Frohman considers The Benefit of The Doubt the most artistic play Pinero has written, but I do not think he believes in its promise of popularity in this city, as he has planned to give it only four weeks at the Lyceum, and preparations are being made to put The Prisoner of Zenda on there for the rest of the season.

The Benefit of The Doubt deals with matters that are not likely to win the favor of the Lyceum's rather squeamish clientele, which considered "immoral" Jones' delightful comedy, The Case of Rebellious Susan; but as a piece of fine playwriting, with plenty of naturalness and humanity running through it, it ought to have a longer run than it is likely to achieve, unless Mr. Frohman's prognostications prove erroneous.

Another difficulty lies in the fact that the central part in Pinero's piece calls for an actress of intense powers, and while the Lyceum company is a well balanced organization it lacks a strong woman at the present time.

✣

It was a great achievement for Calvé to win a personal triumph in La Navarraise in spite of a demoralized band and leader, and stage management such as would rattle even the star of a prairie repertoire company.

✣

The managers of New York have been invited to a conference with the copyright committee of the American Dramatists Club to discuss plans under consideration to secure congressional action this session in the line of checking play piracy.

The conference is set down for to-morrow (Wednesday) afternoon at A. M. Palmer's office. Judge Dittenhoefer is expected to attend and, with President Bronson Howard, to outline the Club's campaign.

Although piratical operations are not so extensive this season as they have been, nevertheless that curse of the theatrical business continues to flourish to a disgraceful extent.

✣

The promoters of the new movement in Boston for subscription theatrical performances say that it is not to be compared with the experiments of faddists in an "educational" direction.

They wish it to be understood that they are simply persons that desire to support "a series of good, honest, cheerful, pure plays, well acted and managed, such as they would like to see and do not have the opportunity of seeing; they interfere with nobody and criticise nobody, and for the present are developing their plans for their own behalf, quietly and seriously."

Where these good, honest, cheerful, pure plays are to come from the friends of the Boston scheme fail to explain. That is the obstacle that will render their laudable purpose difficult of accomplishment. Such plays do not grow on gooseberry bushes, nor are they found in the depths of bean pots.

If the members of this new body were to form themselves into a playgoers' club which would give its patronage to the best of current performances and not attempt fruitlessly to make productions on their own account, the results would be undoubtedly more satisfactory to the subscribers and more beneficial to the drama.

However, the motive of the Boston idea is excellent and it will unquestionably interest those concerned in it. A note from one that is prominent in the movement requests THE MIRROR to say that "the attention of young and ambitious actors, seeking a chance to play various parts, is asked."

✣

Yvette Guilbert has a lively appreciation of the importance of the newspaper reporter. It has been illustrated to her satisfaction since her arrival, for during her stay in this city the papers have literally teemed with Guilbert matter.

Yvette has been far more successful here in this respect than she was in London two or three months ago.

On her arrival in the British metropolis she arranged a reception to the members of the press and sent personal invitations to the representatives of all the papers. She had her most fetching songs in readiness, also sundry bottles on ice.

But the policy of the English paper differs from that of its American cousin, as does the English reporter from his American prototype. They are not accustomed to use their columns for booming purposes.

Accordingly, an hour after the time set for the reception found the singer in tears and not a reporter on the premises.

✣

One evening during Guilbert's London engagement a gentleman who was formerly prominently connected with the New York *Herald* was introduced to her by a friend in the restaurant of the Savoy, with a reference to the newcomer's connection with the *Herald*.

Guilbert was all smiles. She was charmed to meet him. She insisted upon giving him her photograph with a sentiment written on the back. Not content with this, she impulsively pulled off one of her long black gloves and wrote on the inside of it, "Salut—Yvette." She handed it to him, begging that he would accept it as a souvenir.

The gentleman was greatly amused. On taking leave of the artist he said:

"I am afraid I have received these charming remembrances under false pretenses. Our friend, in introducing me, conveyed the impression that I am connected with the *Herald*. I was connected with the *Herald*, but I resigned my position three months ago."

Guilbert's smile suddenly disappeared and her face took on an expression of unrestrained ferocity.

"Give me that glove," she cried, reaching for it.

"Not much!" exclaimed the former *Herald* man, beating a hasty retreat with his trophies.

✣

Nat Goodwin, I am told, declares that he will play no New York engagement in future without a guarantee.

Mr. Goodwin is one of the leading stars of this country who finds that there is more money, if not more appreciation, to be had in other cities than in the metropolis.

Curiously enough, several stars of local fame, who, in the artistic sense, are of little prominence compared with such actors as Goodwin, Sol Smith Russell, and Modjeska, are never able to duplicate elsewhere the large business they annually experience in New York.

Speaking of Goodwin, I have not seen in print a witty remark he made during his recent engagement at the Fifth Avenue Theatre, which was not as prosperous as it ought to have been. An acquaintance just arrived from England met the comedian.

"What are you doing, Nat?" he asked.

"Doing Miner," was Goodwin's ready answer.

✣

A strange and almost incredible story reached my ears yesterday concerning Henry Lee, erst actor and more recently music hall performer.

Last season Lee went into the English halls and made a pronounced success with an act in which he gave clever impersonations of the world's celebrities. He was so successful that he made a highly favorable contract to go to South Africa.

He was absent for some time. On his return to London Americans were surprised to find Lee frequently in company with Barney Bernato, the man who in a brief space of time in Africa amassed a fortune of more than a hundred millions of dollars, and who is now one of the great powers in the English stock and money market.

Mr. Lee, whose early experiences in England were decidedly rocky, is now hobnobbing with the magnates of the City, and he is no longer an actor or a music hall impersonator. On his trip from South Africa to England he made the acquaintance of Bernato, and the three weeks of their association sufficed to establish the firm of Ferrand and Lee, bankers, at Johannasburg. Lee is consequently on Easy Street.

I do not imagine, however, if a branch of the house of Ferrand and Lee should be established in New York city, that there would be a large contingent of theatrical customers connected with it.

✣

W. W. Kelly is another American who has come to the surface again in London. He has a large building in a conspicuous business locality, and the front of it is decorated with Mr. Kelly's name in letters of giant dimension. He is running a theatrical agency, something on the style of our exchanges, and he is also starring Grace Hawthorne's sister in Josephine, having dropped Grace some time ago.

A friend of mine, recently arrived from the other side, tells me that in making a recent trip from Holyhead to Dublin he passed, some distance from land, a steamer also bound for Ireland which was decorated from stem to stern with bunting and which bore at the masthead an enormous flag on which was the legend, "W. W. Kelly's Josephine company."

Arrived at his destination he heard that the population was all agog over the coming of a special steamship with Mr Kelly's organization. The papers were full of it and although Irving and Bernhardt and other more or less celebrated stars had been content always to voyage to Dublin in the ordinary packet boats, the coming of Kelly in this unusual manner had caused considerable excitement.

My informant went down to the wharfs to witness the debarkation. Carriages were in waiting for the star and company, with lackeys, gorgeously liveried, in attendance.

Kelly, with an enormous boutonniere in his coat and an expression of great pride and importance on his countenance, walked down the gangplank with the star on his arm, was ushered into one of the equipages by the bowing footmen, and then was whirled away to his hotel.

The explanation of this piece of enterprise was ascertained by my friend, who found that Kelly, having to visit Ireland to fill some dates, took passage for himself and organization on a tramp freight boat, which the owners graciously permitted him to decorate with flags to his heart's content.

✣

The Christmas MIRROR appeared punctually last Wednesday on the news-stands, according to announcement.

The number made an instantaneous hit and the supplies of city dealers were soon exhausted, necessitating fresh orders from the News Companies. From out-of-town come reports of similarly quick sales.

Compliments galore are reaching THE MIRROR upon the many beautiful and interesting features of its holiday issue, and the concensus of opinion seems to be that the 1895 number eclipses all predecessors.

The edition of this year's Christmas MIRROR is the largest yet published, but from present indications the immense supply will not nearly meet the demand.

✣

Aboard the Congressional Limited on Saturday afternoon I met Colonel Robert G. Ingersoll, bound for Washington where he had a lecture engagement to fulfil.

We talked about the case of the Bridgeport preacher, Pullmann, who slandered Mlle. May and I asked the Colonel if the newspaper report was true that he had been retained to prosecute the minister in the action for criminal libel brought against him.

Colonel Ingersoll characterized Pullman in no uncertain terms, but said the newspapers were mistaken—he had not been approached to undertake the case.

"Ministers hate the theatre," he remarked. "That is natural, because they consider it as a dangerous rival to the church; more people are benefited by it, and successful actors are paid better than successful preachers. You can readily understand the jealousy and envy of the latter.

"Ministers are unnatural sort of creatures, anyway. They might appropriately be called he-women. People are never quite themselves when ministers are around. They are afraid to be natural for fear of shocking the ministers' sensibilities."

Colonel Ingersoll believes the dramatists of Continental Europe will never produce works equal in subtlety and power to those of the truly great English dramatists. He admires tragedy, but he no longer cares to see Othello, because he finds it too depressing, in spite of its grandeur. Hamlet's philosophy never fails in interest, but he cares little for the Prince himself as a stage figure, because—to use the Colonel's emphatic words—"Hamlet is such a damned fool."

As our train sped onward Colonel Ingersoll dwelt upon Shakespeare—his Bible—and the eloquence and the poetry of his tribute were superb.

## THE ACTORS' FUND BENEFIT.

An excellent programme had been arranged for the benefit of the Actors' Fund at the Broadway Theatre last Friday and the performance was very successful. The receipts were estimated at over $3,000. Henry Irving, Miss Terry, and the Lyceum company were seen in an act of Charles I. Olga Nethersole gave the ball-room scene from Camille. Mabel Love and John Le Hay of His Excellency. Bertie Wright, Connie Ediss, and Marie Fawcett of The Shop Girl, Henry Miller and Viola Allen of the Empire stock, and many others filled out the afternoon in diverting short scenes from the plays in which they are appearing. A spice of novelty was added to the occasion by a new one act play, Papa's Wife, in which Fritz Williams and Ellaline Terris were seen to advantage.

## TREE AS SVENGALI.

Beerbohm Tree, who has won success in London as Svengali in Trilby, is said to have copied much of the original business of Wilton Lackaye, whom he saw in the character here last season. That Mr. Tree's make-up is at least original, however, is shown by the accompanying picture of him in the part reproduced by THE MIRROR from *The Theatre*, of London. The picture is from a copyright photograph by Alfred Ellis.

## UNDER THE BLACK FLAG.

Will K. Mason, who styles himself a "playwright," last week sent Mr. Ingersoll, of the Salt Lake Stock company, a list of his alleged original plays. It includes such recent successes as The Fatal Card, The Masqueraders, Too Much Johnson, Trilby, The Cotton King, Madame Sans Gêne, Aristocracy, For Fair Virginia, and The Queen of Liars. This man is a play thief, and the fact that his address is Chicago is significant.

O. D. Woodward is pirating The Prince and Pauper and The Inside Track.

J. W. Callicott is using The Plunger and The Inside Track without authority in Arkansas.

A Watertown, N. Y., paper says that the Minnie Lester company is pirating Pawn Ticket 210 under the title of Madge. The company is in Auburn, N. Y., this week.

S. A. Kempton is playing Kidnapped and The Temptation of Money in the small towns of Indian Territory. He is reported to be using W. C. Anderson's paper.

The Wilson Theatre company played the McGregor Opera House, managed by W. A. Miller, at Brazil, Ind., recently, and pirated Bartley Campbell's The Galley Slave and Pawn Ticket 210. The regular paper for both plays was used, and on that for the latter play Amy Lee's name stands out prominently. Of course, Amy Lee is not with the Wilson company.

## AMONG THE DRAMATISTS.

The Japanese Doll is the title of the new pantomime which Vance Thompson, editor of *Mlle. New York*, has written for Madame Pilar Morin. It tells the adventures of a mechanical toy doll with an advanced American girl aged ten years. The pantomime will be done for the first time on Dec. 30.

Henry Arthur Jones, the English dramatist, has been in deep retreat working hard upon the play for Forbes Robertson which is to follow Romeo and Juliet at the Lyceum.

Stanislaus Stange has written a new opera for Lillian Russell, to be called The Goddess of Truth. Julian Edwards has composed the music for it.

Charles H. Hoyt's next work for the stage will be a comic opera. It will satirize comic opera and the way it is put upon the stage nowadays. The title will be A Comic Opera, the inevitable "A" again being used. The music will be by Richard Stahl.

Frederick Standish, author of The Infernal Lyre, a musical extravaganza, denies that Woolson Morse is writing the music for that piece. This work is being done by Frederick W. Mills, formerly of London, where he was Examiner of the Royal College of Music.

## E. L. WALTON'S STORY.

The above is a fair copy of the lineaments of E. L. Walton, one of the best character comedians in this country. Mr. Walton is well known and his engagement under A. M. Palmer's management as the Rev. Thomas Bagot in Trilby has offered one more evidence of his ability and versatility. A MIRROR man had a chat with Mr. Walton the other day and in the course of conversation remarked: "You have had some strange adventures in your life, Mr. Walton?"

"Strange adventures! Plenty of them. You may have noticed that boys not yet out of their 'teens carry in their personalities peculiarities that lead a stranger, if he is given to the study of character, to pick them out and say—that boy would make a good doctor, or this one would make a good preacher, or another a good business man. Sometimes the judgment is correct, but in a great many cases it is wide of the mark.

"Some years ago—how many I won't tell—I was living in a Western city, and on this particular occasion business kept me out to an early hour in the morning. It was cold, raw and foggy. It was too early for the street cars, and cab riding was not in my way at that time, so I started in to walk to my home. I left the main street and took a short cut through a small thoroughfare that would save me a considerable distance in my journey. Just as I had reached the middle of the narrow passage a door was opened and a woman's form was outlined in the dim light. 'Thank God, you have come at last!' she said, and her outstretched hand fell on my arm. Before I could think or speak I was drawn into a room, and the door closed behind me. I am not a particularly brave man, nor do I think I am a coward, but cold chills ran up and down my back. I could feel the hair on my head slowly rise. In the hasty glance I threw around the room I noticed its poverty—a broken stove with the front down, showing a small fire, threw out a faint light and filled the room with gas; a table stood in the far corner and a lighted candle in a battered brass candle-stick, a few medicine bottles, a broken-nosed pitcher, and a glass tumbler graced the uncovered top.

"Directly facing the door was a bed, and a form lay outlined upon it, covered with an old quilt. Still holding my arm, the woman led me up to the bed. 'Ida! Ida!' she said, rousingly, to the occupant of the bed, who turned toward me. She had a fair face, worn and haggard, and great dark eyes that looked up with a sad, wistful yearning. She had been a pretty woman in her time, but sickness and poverty had drawn sharp lines and left but the wreck of beauty.

"'It's the minister, Ida,' said the woman. 'Shall he pray for you?' A poor, thin, white hand was stretched out to me, and a faint voice whispered 'Yes.' I felt that I was in the presence of Death, and I knelt down and prayed. I don't know what I said, but it must have been correct, for the woman at the head of the bed, the sick woman, and the minister all cried together.

"I heard the door open behind me, and the thought flashed through my mind that the real minister had come, and 'how shall I get out of this?' I asked myself. But I finished my prayer. The Amen was repeated by another voice. It was the voice of a physician.

"'Doctor,' said the woman, explaining, 'Ida felt so bad I sent for a minister.'

"I shook hands with the patient and stepped back and stood face to face with Dr. Coit, our old family physician. He bowed, stepped to the bedside and felt the patient's pulse, made a few inquiries of the nurse and said 'I will be back again shortly.' Then he took my arm and walked me out of the house. At the end of the alley he halted under a lamp post, took a good look at me, and then he spoke. 'Now look here, young Walton, your mother asked me the other day whether you should be a minister or doctor. Judging from what I heard just now, you'll make a good preacher. Go home and study theology, and between your natural gifts and what you may acquire you ought to make a first-class minister.'

"Blood, they say, will tell. My great grandfather was a minister, and I suppose the family trait is in me, but I am an actor."

## REFLECTIONS.

George Neville will play Salem, Mass., on Christmas in Dangers of a Great City under the management of H. J. Hussey.

Miss Winston has severed her connection with Griffith's Faust company and joined Hands Across the Sea.

Dolly Wolbert, of Charley's Aunt, will be the soubrette of the new organization, Stars of Repertoire, next season.

Irving French Swarthout will take An Irishman's Troubles out for a six weeks' tour.

Robert Hilliard played Lost—24 Hours for the benefit of the Elks in Steubenville, Ohio, last week. Effiott Paget joined here, replacing Madeline Bouton.

Lyon L. Adams, the leading man of Rhea's company, is receiving flattering notices from the dramatic critics for his effective characterization of Charles II. in Nell Gwynne. His Napoleon in Josephine is also receiving favorable comment.

Carl Haswin will produce a new melodrama entitled The Lion's Heart in New York, next April.

Lawrence Hanley left for Omaha, Monday, to join The War of Wealth company.

# AT THE THEATRES.

## Abbey's.—Don Quixote.

Play in one act and two scenes by W. G. Wills. Produced Dec. 11.

| | |
|---|---|
| Master Quixada, otherwise Don Quixote of La Mancha | Henry Irving |
| Sancho Panza | Mr. Johnson |
| Father Perez | Mr. Valentine |
| Pedro | Mr. Archer |
| A Peasant | Mr. Reynolds |
| Muleteers | Messrs. Belmore and Rivington |
| Antonia | May Whitty |
| Marie | Miss Milton |
| Dulcinea | Mrs. Lacy |
| An Old Woman | Mr. Innes. |
| Girls | Misses Foster, Penrose and Ailsa Craig |

JOURNEYS END IN LOVERS' MEETING.

Proverb in one act by John Oliver Hobbes (Mrs. Craigie). Produced Dec. 11.

| | |
|---|---|
| Lady Soupire | Ellen Terry |
| Sir Philip Soupire | Frank Cooper |
| Captain Maramour | Ben Webster |

A STORY OF WATERLOO.

Play in one act by A. Conan Doyle. Produced Dec. 11.

| | |
|---|---|
| Corporal Gregory Brewster | Henry Irving |
| Sergeant Archie McDonald | Fuller Mellish |
| Colonel James Midwinter | Ben Webster |
| Nora Brewster | Brenda Gibson |

A triple bill offered by Henry Irving at Abbey's Theatre last Wednesday night afforded a novel diversity of entertainment to a fine audience, and two of the pieces set forth served to illustrate new phases of Irving's seemingly illimitable powers as a character actor.

Whatever opinions may be held as to Irving's demonstrations in romantically heroic and classic drama, there can be but one view of him in those personations that deal with saturnine, sinister, markedly eccentric or melancholy characteristics. In these he is unquestionably supreme; and in one of his characterizations on Wednesday night he destroyed a pet theory of those among critical writers who have long claimed that Irving was necessarily most effective in a melodramatic atmosphere—that he was, in short, at his best in literal histrionism—by proving that he can on occasion be a finished realist. This he indicated in A Story of Waterloo.

All of the little plays given on Wednesday night were new to New York. The first one, Don Quixote, is said to have been condensed from a full drama made by the late W. G. Wills from the Cervantes tale. As played it is in two scenes, the first picturing Master Quixada in his home, just as he determines to sally forth on knight errantry, despite the efforts of those nearest to him to deter; and the second as he appears in the yard of the inn, where efforts are made by the vulgar, inspired to mischievous disregard of his earnestness, to discomfit him by palming off a red-haired kitchen wench as his Dulcinea and by dressing a pump with his discarded armor as he keeps his faithful vigil. The knighting of the gentle and melancholy-visaged monomaniac by Pedro, the inn-keeper, and other suggestive incidents, are introduced to give the actor opportunity to strike the keynote of the character. Nothing more is offered, and it is a question whether it would be possible to give even in the form of burlesque itself a dramatically coherent entertainment for an evening from the story. Irving has by report long been ambitious to originate for the stage the character of this strange creation of Cervantes, and in this dramatic epitome of it he of course gives an integral embodiment. The grotesquery of the character is preserved by him admirably, while its pathos—which is pronounced and moving to the point of pity to the reader of sensibility—is maintained and sustained in spite of stage associates who, while they are as skilful as may be, must necessarily fall short of the imagination which is so perfectly satisfied in the book. It seems impossible, for instance, to find on the stage a Sancho Panza with the marvelous unction and individualism of the original, albeit an actor may frequently realize more fully in the body and action than the mind idealizes as to some characters. Sancho Panza is a person like Falstaff in the fact that the actor who seeks to make him live must necessarily lack something upon which full satisfactions depends. It was not so, however, with the glimpse that Irving gave of the Knight of La Mancha, for his semblance in truth stood forth in body, spirit, and *cap-à-pie*.

Mr. Johnson was as good a Sancho Panza as one could expect of an actor whose conception dwells upon the bald comicality of the part. His make up was quite effective. Mr. Archer's innkeeper, Mrs. Lacy's Dulcinea, and the parts of the others were keyed to the humorous sense that found emphasis in all but the main figure. The scene of the inn yard was artistically pictured, and a local expressman's horse figured with the decorum of its kind as "Rozinante."

The more remarkable of Irving's impersonations on Wednesday night, however, as has been suggested, was that of Corporal Gregory Brewster in A Story of Waterloo. In this he appeared as a nonogenarian veteran, physically atrophied, senile in every breath and movement, childish in intellect, garrulously reminiscent of matters in which his soldierly ego had long-gloried and that his mind had cherished alone, with his present interest divided between his "rations"—which in the form of tea and toast he disposes of with the primitive greediness of a child—his paregoric bottle and his pipe. This personation was realistic to a degree. Irving sank his own individuality in the character, and during the time of the play seemed in fact to be the ninety-year-old survivor of Waterloo. It was one of the most valuable of his achievements, because it afforded evidence that his range of characterization has never yet been measured, varied and comprehensive as its known individualities may be.

Mr. Mellish, as a dashing artilleryman smitten by the charms of the old corporal's niece, afforded a fine foil of vitality to the decrepitude of the veteran, Miss Gibson was engaging as the niece, and Mr. Webster adequately typified the modern colonel of the Guard.

An intermediate play, Journeys End in Lovers' Meeting, afforded Ellen Terry a chance to display her charm of person and her histrionic graces. Its story is hardly plausible, and it is dramatic for but a moment. A modish wife has coquetted with an admirer—in pique at her husband's seeming indifference—until the admirer follows her home from a ball late at night and enters her boudoir. His avowal awakens her to the seriousness of her position. While he is talking love the husband's carriage is heard. She hides the would-be lover in an adjoining library. The husband, in loving mood, seeks to win the wife back. He is reminiscent of their early happiness, and wishes to get from the inner room a book that had in the old days mutually delighted them. He is so instinct with the old idea that he says he can find the book with his eyes closed. The wife grasps at this suggestion of release from her dilemma, blindfolds him, and as he enters the room the discomfited follower escapes.

Mr. Cooper was manly, forceful, and earnest as the husband. Mr. Webster's Captain Maramour was awkward. But then his position in the play was neither opportune nor graceful.

## Daly's.—The Transit of Leo.

Comedy in three acts adapted by Augustin Daly. Produced Dec. 10.

| | |
|---|---|
| Leo | Ada Rehan |
| Eric Aubrey | Frank Worthing |
| Timothy Placid | James Lewis |
| Letitia | Mrs. G. H. Gilbert |
| Seba Barth | Maxine Elliot |
| Phillip Dexter | George Clarke |
| Tom Raycer | Herbert Gresham |
| Rehberg | Tyrone Power |
| Dr. Douche | Thomas Bridgland |
| Mrs. Dr. Douche | Elizabeth Garth |
| Hamlin Junior | Hobart Bosworth |
| Young Mylne | Frederic Truesdell |
| Amanda | Fannie Morris |
| Sabina | Leila Repton |
| Valeska | Sophia Hoffman |
| Baxter | Robert Shepherd |
| Winifred | Helma Nelson |
| Minerva | W. Sampson |

On Tuesday last Mr. Daly produced the first new play of his season, The Transit of Leo, adapted from the German by himself. Mr. Daly seems to place abiding faith in the German writers of farces. The mine that yielded such golden nuggets as A Night Off and Nancy and Co. must have, he thinks, still greater prizes for one who has the scent to strike the right vein. Accordingly, The Transit of Leo is evolved from an obscure German source in the hope that it may duplicate some of the early and very genuine successes of this theatre. It is doubtful if The Transit of Leo will endure very long. Its dialogue is, for the most part, windy drivel, and it is made up of incongruous parts. Its first act is in the spirit of light comedy; its last is domestic drama.

The curtain rises upon a handsome room with nobody in it. Suddenly from one of the doors come a young man and woman in evening dress. They arch arms over the doorway and another couple enters, then another and another till the stage is crowded. Last of all come the bride and groom, for it is a wedding party. After the usual inconsequential talk, the guests take their leave, the bride's guardians bid her a melancholy farewell, and the newly married pair embrace in imitation of the well-known connubial picture, "Enfinsent." But, immediately after, a tiff begins: the bride, Leo, who is rich, taunts her husband, Eric, who is poor, with having made a "brilliant match." The quarrel grows bitter, Leo locks herself in the bridal chamber, and Eric spends the night on the sofa hugging the bridal veil.

The second act finds them still at swords' points. After a great deal of inconsequential talk, the husband drags the wife away from her Fifth Avenue home to a cottage in Yonkers, where he can support her entirely on his own earnings.

The last act finds them in the Yonkers retreat, attended by a negro maid-servant (played by William Sampson) who is for all the world like the immortal Rebecca that presided over the Mulligan household at Harrigan's. The negress instructs the young wife in the science of kneading bread and the husband spends his time in making wonderful inventions which a rascally manufacturer tries to buy for a mere song. Then the guardians of the bride, who have been on a trip to Norway, and have scarcely recovered from their sea-sickness, put in an appearance in Esquimaux' costumes. This, of course, causes a sensation in Yonkers and the colored servant tries to "shoo" them out of the house as vagrants from some stranded circus. It is only necessary for the grotesquely garbed guardians to bring about a reconciliation between the squabbling couple, and the curtain falls after the traditional Daly "tag" has been spoken.

Miss Rehan as the headstrong bride, Leo, has a part that neither deserves nor commands sympathy or interest. It would be impossible for her, however, not to give charm to the most thankless role. In this play she is absolutely estranged from the sympathies of the audience; but so potent is her personality that she makes the idiotic Leo almost, if not quite, endurable.

As the badly used husband Frank Worthing contributed a capital picture of straightforward, manly sincerity.

The bizarre make up of Mr. Lewis and Mrs. Gilbert provoked hearty laughter, but it made their admirers grieve to see them in such trivial mummery.

The beautiful Miss Elliott commanded attention in a colorless part. The eyes of the audience were glued upon her all the time she was on the stage.

Tyrone Power was artistic in a small character, and the negro wench of Mr. Sampson was occasionally reminiscent of Joseph Sparks and Dan Collyer.

As usual, the production showed superlatively good stage-management. No one has Mr. Daly's gift for vitalizing a stage picture.

## Fourteenth Street.—Bonnie Scotland.

Romantic drama in four acts by Sidney R. Ellis. Produced Dec. 16.

| | |
|---|---|
| Walter McFarlane | Frank Lander |
| Humphrey Colquhoun | George Klint |
| Murdoch Buchanan | George A. D. Johnson |
| Tam Duncan Fan | John R. Cumpson |
| Lochburn McCale | Horace Lewis |
| Wallace Dugald | J. L. Ashton |
| Henbane McWarry | Robert V. Ferguson |
| Captain Hagedorn | Harry Thompson |
| Landlord of Holly Inn | R. Edgar Vance |
| Soldier under Hagedorn | Robert Ireland |
| Messenger | William Cameron |
| Mary Colquhoun | Selma Herman |
| Catherine Epsworth | Louise Rial |
| Nannie Dugald | Christie MacLean |
| Jean McFarlane | Violet Black |

Bonnie Scotland, a romantic drama by Sidney R. Ellis, was presented for the first time in New York at the Fourteenth Street Theatre last evening, and met with the same hearty approval it has received from out-of-town audiences.

The plot deals with a feud between the McFarlane and Colquhoun clans. The romantic interest of the piece is derived from the fact that Walter McFarlane rescues Mary Colquhoun from impending death, not knowing who she is. Of course, they fall in love with each other.

To add to the amatory difficulties that beset the path of all true lovers, Humphrey Colquhoun falls in love with Walter's sister, Jean McFarlane. After various exciting incidents and thrilling climaxes, the several love affairs come to a happy issue, and the feud between the clans is set aside forever.

Frank Lander proved acceptable as Walter McFarlane. George Klint as Humphrey Colquhoun and George A. D. Johnson as Murdock Buchanan were crudely effective.

John R. Cumpson was seen to advantage as a Highland Laddie, and sang "Come Under My Plaidie" quite pleasingly.

Horace Lewis was amusing as Lochburn McCabe, but a Scotch mountebank with a Yankee accent is a phenomenon that would never occur outside of a "popular" play. Possibly Mr. Lewis was so discouraged by the ludicrous attempts of other members of the cast to reproduce the Scotch accent that he preferred to adhere to his own lingo.

Selma Herman did conscientious work as Mary Colquhoun, and Louise Rial gave a telling personation of Catherine Epsworth.

Christie MacLean proved a captivating Highland lassie, and Violet Black also won the favor of the audience as Jean McFarlane.

The scenery and costumes are picturesque and the performance ran smoothly throughout.

## Irving Place.—Drei Engel Im Haus.

Comedy in three acts by Otto Schreyer. Produced Dec. 12.

The novelty of last week's repertoire at the Irving place Threatre was the first production here of Otto Schreyer's three-act comedy, Drei Engel Im Haus (A Home With Three Angels). The comedy element is derived chiefly from the presence of three mothers-in-law under one roof.

Oscar Freymuth, a widower in the suburbs of a large town, has allowed the mother of his deceased wife to run his house. On a business journey he meets a young woman whom he promptly marries. Being afraid to reveal his marriage to mother-in-law No. 1, who continues to direct his household, he pretends that he has engaged his second wife as a governess to his son, but circumstances compel him to confess the truth at the end of the first act.

In the second act mother-in-law No. 1, together with his second wife's mother and his own mother form a formidable triumvirate that bring about more than the usual quota of domestic clashing. The second wife and Freymuth's sister run away and are pursued by their respective mammas.

In the last act Freymuth's second wife returns, and the mother of his deceased wife decamps. Consequently peace and happiness reigns in the household, and the curtain falls.

The three mothers-in-law were capitally enacted by Emma Habelmann-Teller, Mathilde Otto, and Wilhelmine Schlueter. Gust Forst was sprightly and natural as Minnie, and Max Bira as Oscar Freymuth was effectively humorous in the varied domestic complications that fell to his lot as the persecuted son-in-law. The cast also included Anna von Romanowska, Max Hanseler, Hermann Schmelzer, and Poldi Pitch; all of whom acquitted themselves with artistic credit.

The piece will be repeated this (Tuesday) evening and to-morrow night.

## People's.—The Galley Slave.

The late Bartley Campbell's picturesque and exciting melodrama, The Galley Slave, was revived at the People's Theatre last night before an audience which gave plenty of evidence of its appreciation of its thrilling scenes. Although the play has frequently been seen on the Bowery, it still draws well and seems to satisfy.

The leading role is assumed by Esther Lyons, a young actress of very pleasing address and of sufficient emotional powers to qualify her for the part.

The female role next in importance is taken by Carrie Rose, who, as Cicely Blaine, made a very favorable impression. Charlotte Winnett as Mrs. Phœbe Gay, and Emily Keene as Psyche Gay were also very satisfactory, while little could be seen to criticise in the acting of little Mable Bell and of Della Bell in the characters of Dolores and a Sister of Mercy.

Of the male characters, Willard Lee did well as Sidney Norcott, Arthur E. Sprague made an excellent Baron Le Boise, John E. Ince was satisfactory as Franklin Fitts, M. D.; John Fenton created a favorable impression as Wellesley Napier, and John E. Ince, Jr., as Carol, and Mike Lewiston as the sentinel were quite satisfactory.

## Garrick.—The Foundling.

Cissy Fitzgerald returned to this city last night to the great delight of her many admirers. Her wink is as expansive and unctuous as ever, and the character of Tricky Little Maybud in The Foundling is not too great a tax on her histrionic powers. Consequently the audience at the Garrick last night found amusement in a performance that is not freighted with wit, humor, gaiety, or indeed anything else except *double entendre*. The authors of The Foundling owe a great deal to Miss Fitzgerald. Their salacious play would prove an insufferable bore if it had a less magnetic personality than Cissy's to give it some semblance of life and interest. When she is on the stage the audience is fooled into the belief that something is actually transpiring before them. The Foundling is too stupid even to be called naughty.

In the curtain-raiser The Man Up-Stairs, an excellent bit of restrained comic acting, was offered by Charles W. Butler.

On Jan. 6 Stuart Robson comes to the Garrick with a new play.

## Grand.—The Ups and Downs of Life.

The Byrons—Oliver and Kate—opened a week's engagement on Monday evening at the Grand Opera House. Their play, The Ups and Downs of Life, is of high tension, with many exciting climaxes.

It deals with a newly married woman's apparent criminality, her husband being imposed upon by a scheming villain. After three acts of discord and excitement, the curtain fal's on harmony and happiness.

The acting of the principals was up to their usual high standard. The support, however, was mediocre. Those deserving of mention were Frederick Warren and J. L. Mason.

## At Other Houses.

PALMER'S.—The Shop Girl commemorated its fiftieth performance at Palmer's last evening by the distribution of handsome souvenirs. The song, "How Men Propose," that Connie Ediss introduced recently, has made a pronounced hit.

GARDEN.—The Garden Theatre was closed last evening for the final rehearsal of A Stag Party, a musical travesty in three acts by Bill Nye and Paul Potter, which will receive its first public performance this (Tuesday) evening. The music of A Stag Party was composed and arranged by Herrmann Perlet.

BROADWAY.—This is the last week of His Excellency at the Broadway Theatre, where the first American production of An Artist's Model is due next Monday evening.

HOYT'S.—The Gay Parisians will celebrate its centennial performance at Hoyt's Theatre to-morrow (Wednesday) evening, when attractive souvenirs are to add to the interest of the occasion. The Gay Parisians will end its metropolitan run in three weeks to make way for the first New York production of Mr. Hoyt's own comedy, A Black Sheep.

ABBEY'S.—Henry Irving, Ellen Terry and the London Lyceum company began the final week of their engagement at Abbey's Theatre last evening with Macbeth, which will be repeated this (Tuesday) evening. The bill on Wednesday evening will be Nance Oldfield and The Bells. Thursday night will be devoted to Journeys End In Lovers' Meeting and The Lyons Mail. Charles I. will be given on Friday evening and Becket at the Saturday matinee. On Saturday night the bill will comprise A Christmas Story, Journeys End In Lovers' Meeting, A Story of Waterloo, King Arthur (Act III) and the church scene from Much Ado About Nothing. Next Monday John Hare and the Garrick Theatre company will open an engagement at Abbey's in The Notorious Mrs. Ebbsmith.

AMERICAN.—A Runaway Colt will close its engagement at the American Theatre on Saturday night. It will be followed next Monday by the first New York production of Northern Lights, a new melodrama that has met with popular approval in Boston.

OLYMPIA.—New features and specialties are constantly being added to the performance of the Excelsior, Jr., burlesque at Hammerstein's Olympia Theatre. Among the clever people in the cast are Fay Templeton, Theresa Vaughn, Mamie Cahill, Walter Jones, Arthur Dunn, Charles A. Bigelow and Matthew Ott.

EMPIRE.—It is announced that in consequence of the great success of Camille at the Empire, Olga Nethersole will continue to appear in that play throughout the current week instead of Romeo and Juliet. The production of Carmen is underlined for next week.

CASINO.—The 100th performance of the Wizard of the Nile is announced to take place at the Casino on Dec. 27, when handsome bronze souvenirs will be presented to the ladies in the audience.

STAR.—Box-office prosperity has returned to the Star Theatre with the revival of The County Fair. Neil Burgess is as capital as heretofore in his inimitable personation of Abigail Prue. Emma Pollock of Maggie Murphy fame is the Taggs in the present cast.

LYCEUM.—The Home Secretary will remain the attraction at the Lyceum until after the holidays, when Manager Frohman will produce a new comedy by A. W. Pinero.

HERALD SQUARE.—The Heart of Maryland continues to draw crowded houses at the Herald Square Theatre. The management have offered a lower proscenium box for the performance on Jan. 20 to the person who forms the greatest number of English words by employing only the letters used in the title of the play. This word contest closes on Jan. 16.

BIJOU.—Souvenirs were distributed at the Bijou last evening when Peter F. Dailey and his associates appeared for the 100th time in The Night Clerk.

DALY'S.—A series of special matinees of Hansel and Gretel will be given by Sir Augustus Harris' company at Daly's Theatre next week. These matinees will begin at two o'clock on Monday, Tuesday, Thursday and Friday. On Wednesday and Saturday they will begin at eleven o'clock.

ACADEMY.—A souvenir occasion of considerable interest will be the 150th performance of The Sporting Duchess next Thursday evening at the Academy of Music. The jockeys in this spectacular melodrama now wear the colors of Lorillard, Ruppert, Belmont, Morris, Gideon, and the Dwyers, as well as the colors of the Manhattan, Preakness, Oneck, and Brookdale stables. These colors are enthusiastically received at every performance, and add to the excitement of the double race scene.

HARLEM OPERA HOUSE.—Arthur Law's successful comedy, The New Boy, was presented for the first time in Harlem last night at the Harlem Opera House. The Arthur Renwick of Bert Coote is irresistibly funny, and the other characters are filled by able and clever players. The entire performance was given with spirit and snap. Next week, The Masqueraders.

COLUMBUS THEATRE.—Coon Hollow, a strong and well written drama, by C. E. Callahan, drew a large audience at the Columbia Theatre last night. The interest of the play is well sustained, and the comedy element is amusing. The realistic scenes are novel and attractive, and the characters are well interpreted by a strong cast. Next week, A Bowery Girl.

# BROOKLYN THEATRES.

## Montauk—For Fair Virginia.

Mr. and Mrs. Russ Whytal began a week's engagement here on Monday evening in Mr. Whytal's romantic drama, For Fair Virginia. The pretty story was followed with great interest from start to finish, and the strong acting of the principals was warmly applauded. Agatha Dene, Mr. Whytal's one-act play, preceded the larger drama, and proved very pleasing. On Thursday afternoon For Fair Virginia will be played for the benefit of the Immaculate Conception Day Nursery. Next week, Mrs. Potter and Mr. Bellew.

## Park.—Article 47.

Clara Morris presented Article 47 to a large and enthusiastic audience on Monday evening. Miss Morris' acting has lost none of its fire or intensity, and she held the audience spellbound during her strong scenes. She is in splendid health this year, and will give eight performances. Her repertoire includes Camille, Raymonde and Miss Multon, which will all be played during her stay. Next week Kellar will mystify with his marvelous illusions.

## Columbia.—The Old Homestead.

Denman Thompson's popular Old Homestead began a week's engagement Monday night. The house was well filled with admirers of the rustic drama, and the familiar scenes were laughed at and wept over and applauded in the same old way. George W. Wilson played the part of Uncle Josh, and was extremely successful with it. The rest of the cast was fair, and the double quartette were encored repeatedly for their songs. Next week, His Excellency.

## Amphion.—8 Bells.

The Byrne Brothers' pantomimic and spectacular 8 Bells has a large amount of humor and laughter-making ingredients and in consequence Monday night's performance was enjoyed by a good-sized audience. The piece is practically little changed and consists of acrobatics and interesting specialties. John F. Byrne furnishes lots of fun as Daniel McGoggle. Helen Byrne as an eccentric schoolmarm, J. E. Donnelly, Andrew Bryne, Harry E. Baker, Bessie Phillips, Frank Melrose and the Misses St. John and Charlotte gave creditable support. Next week, Madame Sans Gêne.

## Empire.—Peck's Bad Boy.

The adventures of Peck's Bad Boy amused a good house on Monday evening.

## Hoboken.—Lyric Theatre.

John Kernell in The Irish Alderman did a splendid business on Monday and Tuesday of last week.

Blumenthal and Kadelburg's Zwei Wappen was presented by Conried's Irving Place stock company to a large and appreciative audience.

Hoyt's A Milk White Flag opened to a packed house Friday, playing to S. R. O. Saturday.

Walter Sanford's The Struggle of Life opened to good business last evening and will remain till Wednesday. It will be followed by Andrew Mack, who will stay the rest of the week.

## YVETTE GUILBERT'S DEBUT.

The audience at the Olympia last night endorsed the opinion of Europe that Yvette Guilbert is the most original and the most artistic music hall singer ever seen upon the public stage, by this generation at least. She was slightly nervous on making her entrée, but the salvos of applause which greeted her from every nook and corner of the packed house encouraged her and she sang the principal songs of her repertoire with the artistic vein and excellence which have made her reputation.

The audience was a very mixed one. There were a large number of French people present, but to most of the auditors the words of the songs were unintelligible, and it was interesting to note that these were fully as enthusiastic, just as appreciative of the charm and fine little points of Guilbert's talent as were her compatriots.

When Mlle. Guilbert was singing Jules Jouy's tragic tale of the gutter, "La Pierreuse," one could have heard a pin drop in the vast auditorium, usually so noisy. The woman magnetized her audience completely. A hushed attention followed each song, and when, here and there, noisy revellers in the boxes broke the almost oppressive silence they were speedily rebuked by impatient hisses. Yvette Guilbert has captured New York as she has captured all the cities of Europe.

FROM A NATIVE VIEWPOINT.

A MIRROR man, whose knowledge of French is limited to "bon jour," "garçon," and a few other easy expressions heard in restaurants, saw and heard Yvette Guilbert last evening.

He was prepared to be bored, but from the moment the French singer made her first appearance, he was captivated. She sang song after song, in French, of which only a word here and there was understood by him, but there he sat, opera glass in hand, completely fascinated by her wonderful facial and vocal expression.

There is a something about this woman that makes one listen, and listen eagerly while she is singing. She seems so much in earnest, whether she sings of the young girls who pretend to be very innocent, and who really know it all, or of the drunken woman with a happy past, or of the woman of the street, whose lovers are taken from her by the guillotine.

Yvette Guilbert can express as much with a toss of her head or a wink of one of her bright eyes as a dozen of our best serio-comics can by using all of their features and their arms and legs into the bargain.

The imitation of an English comedienne singing "Linger Longer Lucy" was slightly exaggerated, but she did it with a grace and humor all her own, and her reward came in the shape of recalls and roses which must have made her feel that her trip across the ocean had not been in vain.

## CALVE IN LA NAVARRAISE.

THE MIRROR some time ago published a short article commenting upon Mlle. Calvé's success in La Navarraise in Paris. On Wednesday last she appeared for the first time in America in the title-role and achieved a great personal triumph.

As for La Navarraise, I dare say that it will please our public. The story of this "episode set to music" (to give an intelligible translation of *episode lyrique*, the name that Massenet gave to his latest work) is rather simple, but intensely dramatic. It is told with a remarkable directness and denotes on the part of the librettist a thorough knowledge of stage technique. Without music it would be a superb short tragedy that any great actress would wish to play.

The scene is laid in Spain during the last Carlist war. Anita is a poor orphan, a working girl who loves a young sergeant, Araquil, the son of a wealthy farmer. Anita, as the curtain comes up, is waiting for her lover and searching for him among the soldiers who come to seek shelter in the city faithful to the Royalist cause. At last Araquil appears and a short duo ensues. The young soldier sorrowfully speaks of his companions left dead on the battlefield. Then the horrors of war are forgotten in Anita's arms.

Araquil's father, Remigio, suddenly appears. He upbraids Anita in forcible terms for her great attachment to his son. The pleadings of the lovers, their recital of their first meeting, a charming, refreshing bit of poetry in this startlingly realistic drama, neither moves nor touches Remigio. If Anita can bring him a *dot* he will consent to his son's marriage.

"A dot—how much?" asks Anita.

Remigio shrugs his shoulders: "Pshaw, not much—two thousand douros."

"Two thousand douros! That means to kill myself working," exclaims Anita.

Remigio motions his son away as General Garrido enters, followed by his staff. He has heard of Araquil's bravery, and of his great courage in assuming command of what was left of the regiment when the last officer died and bringing the soldiers back to the city. Araquil is made an officer, and Remigio, without letting Araquil say good bye to Anita, drags him off the stage. Garrido gives instructions to his staff. His orders are interrupted by an officer, who rushes in and tells the General that another commander, Ortega, Garrido's friend, has just been killed. The officers retire and the General, left alone, exclaims that if a soldier on the battlefield will kill Zucaraga, the Carlist chief, he will make an officer of him and give him a fortune.

"A fortune," says Anita, "my *dot*, an enemy it means happiness, Araquil, love—and I would hesitate! No." She rushes to where Garrido sits musing and says: "I will kill him." The General, startled by this sudden proposal, raises a lantern to the woman's face. She looks at him steadily, and slowly makes a proposal to him: She will kill Zucaraga for two thousand douros, but he must swear that no one shall know of this bloody deed. The General first hesitates, then consents, and Anita rushes off.

The soldiers begin to prepare for the night's rest. Araquil stricken by remorse wishes to know where Anita is. "Anita? She has gone towards the Carlist camp," an officer answers. Araquil enraged at the insinuations of his comrades, rushes after the girl. The soldiers sleep to the strains of a rather commonplace nocturne; then slowly the day comes, and with the light the detonations of cannon and musketry. The soldiers rise and leave the city. Garrido is about to follow them when, pale, breathless, her hands covered with blood, Anita staggers in and tells the General that she has killed Zucaraga. Garrido at first does not believe, but then from the valley the bells sounding a death knell are heard, corroborating Anita's assertion. He throws the money at her. Anita clutches it, then thrusts it from her. "Horror, it is red!" Araquil, wounded, comes in sustained by two soldiers. Anita tries to console him: "You will soon be well, then we shall be happy. I am rich." Araquil exclaims in horror: "You have sold yourself!" Anita's mind at this suggestion receives the first shock that makes it totter.

Remigio, the officers, and the general enter. Araquil asks why the bells are tolling. Do they sound the end of his love? "Zucaraga is dead," says Remigio. "Yes, he was murdered during the night." Araquil understands. He falls back, his eyes fixed in horror on Anita, who tries to hide her blood-stained hands. As he falls Anita, mad with grief, is about to fling away the little statue of the Madonna that has never left her, but she presses it anew to her breast and mumbles prayers. Then, she says: "The church is ready, Araquil, come, we will be happy." Anita stops short, rushes to the fallen body, takes up the head of her dead lover, looks into his eyes, and with a heartrending laugh throws herself on her lover's corpse.

As it will be seen by this rather long sketch, the libretto is admirably constructed, and even without the music, which is characteristic in the extreme and expresses as adequately as music can, the rapid succession of events, would be an interesting and intense if rather melodramatic play. The character of Anita is well drawn, the fiery, jealous love of the Spanish woman, which justifies even murder in her eyes; her horror at the sight of her wounded lover; her frantic grief when she hears that he thinks she has forfeited her claim upon his love, and last, her mad laughter when she sees that her crime was of no avail are emotions the portrayal of which becomes extremely vivid and convincing in the hands of Calvé, who not by an attitude, a gesture, an intonation, reminds you of her great impersonation of Santuzza. Her laughter at the end of the opera makes one shudder. Equally admirable is her attitude of dumb grief under her lover's reproaches. If Calvé were an actress, her acting as Anita would place her in the foremost rank of tragic actresses.

M. Plançon sang well and wore with great desinvolture a superb mantle, lined with red silk. M. Lubert did not seem the fiery, hot-blooded Araquil. Besides, for the shaky nerves of the feminine portion of the audience, his make up was too realistic. It was not artistic. I would advise this young man to be less liberal with his *rouge*. He was positively dripping with blood. Castelmary as Remigio was very good. The opera was set with the back ground of Guillaume Tell, and the blue shaded house made familiar by Cavalleria Rusticana.

I am not a musician, therefore I would not dare to pass judgment on Massenet's music. In face of the criticisms of the work I am ashamed to confess that I liked it very much; it stirred my blood. I thought that the short prelude was quite long enough, and I detected two or three charming bits of melody in the short duo between Anita and Araquil which delighted my ear. Anita's prayer before Araquil's entrance also lingers in my ear. I must avow that I do not like much Araquil's romance and that the nocturne-intermezzo was a very tepid and long-drawn out affair, one or two motives being repeated until I wondered if Donizetti's ghost sat at Massenet's elbow when he wrote it. The song of the soldier Bustamente, accompanied by the clapping of the hands of his companions, enchanted me. It is very melodious and quite catchy.

I repeat it I am not a musician, therefore I could not express a scientific opinion of Massenet's *episode lyrique*, but I must heartily praise Messrs. Cain and Massenet for one thing—the shortness of their work. I know that this great quality will commend La Navarraise to a great many people who positively cannot stand more than an hour or so of opera.

Before closing I wish to say a few words about the criticisms La Navarraise has received. After a careful perusal of these, I am forced to the conclusion that very few writers understand French, as each one gave a different version of the plot. Their judgment of poor Anita's crime of love, "crime d'amour" (M. Paul Bourget will please excuse me), were very harsh. They all said that it was unnatural. Women have killed for their love's sake, and they still do so in Spain and Italy.

Mr. De Koven very authoritatively says: "It is true that the composer speaks of the work as a 'lyric episode,' but all the same it is presented as an opera and must consequently be so considered."

I am certain that if I were to present a roast chicken to anyone and call it a pheasant, no one would consider it a pheasant and judge the mild qualities of my domestic fowl as if it were a game bird. If anyone should present Rob Roy as a grand opera, would it be considered a grand opera and criticized as one? No. Why not judge Massenet's and Cain's work, then, as a tragic incident accompanied or set to music, Mr. De Koven?

The critic of one of the great dailies said that he would call the work, "Love's Labor's Lost," and that he would apply the same term to Calvé's impersonation; yet two lines below he adds "that she acted with tremendous intensity, and sang with fiery energy," and he winds up by saying "but it is nothing more than a mere sketch, is this by Claretie and Cain."

One noteworthy fact about the criticisms Mlle. Calvé's work called forth is the endorsement that her art received this year at the hands of those critics who are known to be uncompromising Wagnerites. It is certainly a great compliment to Calvé, and she well deserves it, if it were but for the one great quality that is the key-note to her success—her absolute sincerity and conscientiousness.

THE CRANK.

## PARADISE ALLEY.

During the first week in February the musical comedy, Paradise Alley, will be given to the public under the management of John W. Hamilton and Herbert J. Mever. It will undoubtedly prove an interesting addition to the list of prominent dramatic enterprises and it will serve as a medium for the introduction of Barney Fagan, who is known favorably from one end of the country to the other, and Sam J. Ryan, who is of hardly less prominence. The company will number twenty and will include many clever people. The play is said to have a powerful and interesting plot, and it calls for special scenic and mechanical effects. Everything necessary will be carried by the management. Paradise Alley is represented to have substantial financial support. Everything possible will be done to make it worthy of the best theatres throughout the country. Elaborate and unique printing will be used.

## THE AMATEURS.

Evert Jansen Wendell and his brother, Jacob Wendell, Jr., were the bright particular stars of the 7-20's performance by the Amateur Comedy Club, last week, at the Chicago Lyceum.

The Amaranth will attempt David Garrick at the Brooklyn Academy of Music on Wednesday evening. The Charles Wyndham version will be used.

The benefit committee of the Booth announces the performance of Sydney Grundy's Arabian Nights at the Criterion next month.

The Marlowe Dramatic Society, of South Brooklyn, were so successful in The Snowball that they will soon begin rehearsals on another comedy.

The Brooklyn Lyceum will give an elaborate performance of The Colleen Bawn on Jan. 10. J. J. Sullivan will play Myles-na-Coppaleen, and the title-role be will in the hands of Kay Maxon.

The Cercle Francais, of Harvard University, revived Le Malade Imaginaire of Molière, last week, in Cambridge and Boston. It was produced with careful observance of the traditions of the play as enacted at the Comedie Francaise. Professor de Samichrast made the version used.

The Davenport Club, the latest amateur offspring of Brooklyn, has in rehearsal an original play, written by one of its members, entitled Luff.

The Garrick Club, of Detroit, Mich., produced David Garrick last Thursday, and the local papers speak approvingly of the performance.

## THE ELKS.

The Seattle, Wash., Lodge tendered a social session to Dan'l Sully recently and initiated five members of his company.

El Paso, Tex., Lodge held memorial services in Chopin Hall on Dec. 11, and had a large attendance.

Forty prominent citizens of Ann Arbor, Mich., are charter members of a lodge formed recently.

## THE CHRISTMAS MIRROR.

Following are some of the press and personal expressions inspired by THE CHRISTMAS MIRROR, which was published last Wednesday:

"A BINDING LINK."

*Boston Home Journal, Dec. 7.*

Few Christmas issues of periodicals are looked forward to with so much interest as that of THE DRAMATIC MIRROR, and the stock usually disappears within a few hours after it is on the news-stands. This is due to the fact that THE MIRROR is really a binding link between the members of the profession who are widely scattered, but more to the excellence of the publication. This year's number is just out, and it is prodigal in the Christmas feast which it presents to its readers, not only in the way of sketches, stories and snatches of verse, all in varying moods from grave to gay, and written by well-known professionals, but also in its illustrations, which are profuse, consisting of half-tone portraits and excellent pen-and-ink sketches.

"A GORGEOUS NUMBER."

*Brooklyn Citizen, Dec. 15.*

The Christmas number of THE DRAMATIC MIRROR is a gorgeous number of eighty-four pages. The contributions are voluminous and the pictorial embellishments are examples of the best achievements of the artist of the present epoch. The leading article is on the Players' Club, in New York, by John Malone, and it is replete with history and anecdote. Other contributions are: The Picture in the Mirror, by Bruce Edwards; Joseph Jefferson's Birthplace, by Walter Stearns Hale; The Mugwumps of the Drama, by Paul M. Potter; A Reminiscence of the Stock, by J. E. Dodson; The Eternal Truths of the Drama, by Madame Janauschek; and When I Went into Management, by Chandos Fulton. In fact, the entire number is full of entertainment and amusement.

"MORE ARTISTIC THAN EVER."

*New York Mail and Express, Dec. 7.*

The Christmas edition of THE DRAMATIC MIRROR is a more interesting volume and a more artistic publication than it ever was before. It opens with a history of the Players' Club, with numerous illustrations, and this is followed by a rather remarkable series of stories, sketches and poems by theatrical people. The letter press is beautiful and the portraits throughout the book compare well with the best magazine work.

"A VALUABLE SOUVENIR."

*Worcester Spy, Dec. 15.*

The Christmas number of THE DRAMATIC MIRROR, issued last Wednesday, is most attractive with its beautiful colored cover and fine pictorial features. Among the many interesting special articles are contributions by Emma Calve, Paul M. Potter, Henry Irving, Janauschek, C. W. Couldock, Grace Huntington and Charles Donald Mackay. There are scores of splendid portraits of well-known American, French and English actors and actresses; and photographs of all the theatres of New York, among other illustrations. Christmas thoughts and anecdotes in prose and verse, Christmas illustration, mingle pleasantly with the other attractive features and help make this a valuable souvenir holiday number.

"MOST BEAUTIFUL AND MOST FASCINATING."

*Bethlehem, Pa., Times, Dec. 14.*

Subscribers in the Bethlehems have received the Christmas number of that delightful and trustworthy theatrical journal, THE DRAMATIC MIRROR, which has been ably represented here for more than fifteen years by John A. Schick. All who have seen and read the 1895 Christmas MIRROR are enthusiastic in praise of it, and many pronounce it to be the most beautiful and most fascinating issue ever sent out by Mr. Fiske, the cultured editor and publisher. The Christmas number of THE MIRROR sells at 50 cents a copy and is well worth the price.

"A VERY VALUABLE NUMBER."

*Middletown, Conn., Tribune, Dec. 13.*

The Christmas number of THE DRAMATIC MIRROR contains a sketch by Bruce Edwards, of the Hartford *Post*, entitled "The Picture in the MIRROR." The pictures of celebrated artists and prominent theatres make it a very valuable number, indeed.

"A TREASURE-HOUSE OF GOOD THINGS."

*Pittsburg Dispatch, Dec. 15.*

The Christmas DRAMATIC MIRROR has come to hand. It is a treasure-house of good things, and artistically ranks above any previous holiday issue of this excellent theatrical journal. There are any number of portraits of stage favorites, while the literary portion is devoted to high class articles, stories and poems by the leading lights of the dramatic world.

"RICH IN MATTERS OF INTEREST."

*Philadelphia Times, Dec. 15.*

The Christmas number of THE DRAMATIC MIRROR is rich in matters of interest and entertainment. Some of the articles are specially valuable, that on the Home of the Players in New York, with its many illustrations, being exceptionally so. The stories, poems, miscellaneous contributions and portraits all add to its worth and make it a worthy compeer of its predecessors.

"A BEAUTIFUL PRODUCTION."

*Rochester Post-Express, Dec. 14.*

The Christmas number of THE DRAMATIC MIRROR is a beautiful production, attesting alike the enterprise of its proprietor, Harrison Grey Fiske, and the skill of the photographer and engraver, who have embellished its pages. The cover is a work of art, representing the interior of the leading lady's room at a theatre, with an actress "making up." The number contains 84 pages devoted to a wealth of matter of special interest to the student and lover of the drama. Conspicuous among the features are a description of the Players' Clubhouse in New York, by John T. Malone, illustrated with many views, a novel series of pictures of the exteriors of New York theatres; portraits of the most celebrated English and French contemporary actresses. There are stories and reminiscences by prominent theatrical people, portraits of actors and actresses and group pictures of stock companies. THE DRAMATIC MIRROR is far ahead of any other dramatic publication.

"A THING OF BEAUTY."

*Boston Times, Dec. 15.*

From its handsome title page to the last advertisement the Christmas DRAMATIC MIRROR is a thing of beauty. Not only is the quality in keeping with the generous style of the publishers, but the quantity is an increase over previous issues. It opens with "The House of the Players," a descriptive illustrated article of the Players' Club, and is followed by stories, sketches, essays and poems by well-known actors and actresses. Pictures of the New York theatres and hundreds of portraits of theatrical people at home and abroad fill the pages. Taken all in all it is a notable and valuable number.

"SPLENDIDLY ILLUSTRATED."

*Toledo Commercial, Dec. 14.*

The Christmas DRAMATIC MIRROR made its appearance last evening, and is one of the most delightful and artistic publications of the season. It is splendidly illustrated by many well-known artists, and its many articles on the stage and those of the stage are interesting in the extreme. In Mr. Fiske's hands THE DRAMATIC MIRROR has come to be the authority in things theatrical, and he should be congratulated on being the owner of the best dramatic publication in America.

"A GLORIOUS NUMBER."

*Boston Ideal, Dec. 14.*

This year's Christmas DRAMATIC MIRROR finds that sterling professional weekly still coursing ahead with rapid feet. It is a glorious number—superb in its galaxy of half-tone beauty, lent strength and force by the varied personality of its individual actors and actresses, diversified in even a richer sense than one expects and always finds in the Christmas MIRROR. It is full of daintiness, it is full of art and full of that permeating, scintillating, exhaustless charm which always pertains to stagecraft when considered in its best, its highest sense. And THE MIRROR always treats it in such a way as to bring forth many an unsuspected attraction, many a luminous bit of fascination. The illustrations are exceptionally beautiful in their development of facial expression, and the profusion of faces and scenes keeps one's attention absorbed and intense from the moment he begins to turn the charmed pages. The reading matter is exceptionally piquant and fetching, and the contributors are personalities from whom one is always sure of obtaining excellent food for contemplation. It is a varied list of writers, a varied list of subjects, and variedly pertinent degrees of pithiness in points made and details sketched. The profession in all its avenues, its doings and its ways is delightfully delineated, and one is sure of prolonged pleasure from contemplation of this year's Christmas MIRROR. The opening article, and perhaps the most important, is John Malone's description of "The House of the Players." The illustrations are admirable. Other specialties are a fine series of pictures of the exteriors of the New York theatres, portraits of the most noted of English and French contemporary actresses—as well as a vast deal of artistic and literary work which would take a long time to detail. There is grace, beauty and strength everywhere, as all will find. The "Greeting" design on the title-page is a neatly happy one; while the execution of the cover-design is a triumph of complexly dainty coloring, and a daintily appropriate scene which is vastly attractive in its graceful expressiveness. The coloring is truly exquisite and will repay considerable attention. The Christmas number of THE NEW YORK DRAMATIC MIRROR is always abreast of the best of current art, and we congratulate Editor Harrison Grey Fiske on his striking success for 1895.

"WORTHY OF A PLACE ON THE LIBRARY TABLE."

*Albany Evening Journal.*

The Christmas number of THE DRAMATIC MIRROR is out and is not only a delight to the eye but is chock full of clever writings, stories, poems and special articles. "The House of the Players," by John Malone, is of particular interest in view of his clever work in Albany last Summer. Of local interest also is a delightful little poem, "Fortuity," by James A. Waldron. There is a beautiful title-page in colors, a triumph of the designing and printing art and the number abounds in splendid illustrations. It is well worth the half dollar asked and is worthy of having a place on the library table of any gentleman of artistic or literary turn.

"GREAT."

*Buffalo Enquirer, Dec. 14.*

The Christmas MIRROR has arrived. It is great. The cover is a masterpiece in color work and the contents more than justify the expectations aroused by the sight of the elaborate exterior. The stories look highly interesting. Haven't read them yet, but they are by people who know how to write. The illustrations are superb. In fact, the whole production is splendidly staged, the people in it represent every branch of the dramatic profession, and the whole show can be seen at the popular price of 50 cents all over the house. It is sure to play extended and profitable engagements in every town in the country.

### Individual Opinions.

INDIVIDUAL OPINIONS.

"I purchased the first copy of the Christmas MIRROR at the Palmer House this morning and I have spent a most enjoyable day in perusing its contents. From a literary and artistic standpoint, I think it eclipses any previous issue of its kind. You certainly deserve the gratitude of the entire profession for your pains in administering to their pleasure, especially those of us who are unfortunate enough to spend the holidays in the gloomy West. For my part, nothing in the way of a Christmas gift can equal the possession of the Christmas MIRROR."—CHARLES LEONARD FLETCHER, Chicago.

"THE MIRROR has excelled itself in this year's Christmas Number." MARSHALL P. WILDER.

"Its literary and artistic excellence is far in advance of all other holiday publications, and it is an appropriate souvenir of THE MIRROR'S high-grade policy."—A. DUMONT, Hartford, Conn.

"It's a beauty."—H. J. GRAVES, Towanda, Pa.

"It reflects the remarkable progress made by your journal during the past year."—ORMSBY A. COURT, Lowell, Mass.

"I am delighted with it."—ETHEL TYLER.

"Allow me to congratulate you on your beautiful Christmas number."—EDITH MAL.

"Pictorially, and in a literary way, it is the best holiday issue of a dramatic paper I have ever seen."—C. B. CLINE.

"It is a thing of beauty. This year the publication has surpassed itself."—W. B. SHOSKIND.

"The profession should feel proud that a journal devoted purely to its own interests is able to eclipse most of the holiday publications of the season."—BARRY JOHNSTONE.

"I have not had time yet to see all the good things in the Christmas MIRROR, but the pictorial features are simply superb."—EDWARD J. ABRAMS.

"I always anticipate the Christmas MIRROR with great pleasure. This year it is a great feast, both from the pictorial and literary points of view."—FRANK MURRAY.

"The number is a beauty."—JAMES J. BAIRD, manager Baird's Opera House, Lansing, Mich.

"In my estimation it far exceeds all your past efforts. It is indeed a very handsome number and one of which you can feel justly proud."—G. WEBB PAINE, Advertising Bureau, B. and O. R. R.

"The most elegant Christmas publication I have ever seen. All the adjectives in the dictionary are needed to describe its beauty."—WILL H. MCGOWN, Urbana, O.

"It is a gem. I am proud to be represented in its pages."—ROLLIS COTTER, Cincinnati, O.

## OBITUARY.

Thomas Swinburne, an accomplished actor of the old school and once very popular in the provinces in England, died recently in that country.

Henry Lynn, a member of the Actors' Order of Friendship, died Dec. 8 at his home in this city, aged twenty-five years.

"Billy" Andrews, well known in the West during war times and for twenty years later, as a circus clown and tight-rope dancer, died recently in the Insane Asylum at Kankakee, Ill., aged fifty-five years.

## SAN FRANCISCO.

(*Too late for classification*).

De Wolf Hopper and his merry co. of players have succeeded in winning the admiration of our populace by their most noble and generous donation which occurred in the form of a benefit for the Children's Hospital, and took place last Thursday afternoon at the Baldwin. The entire proceeds, amounting to $1,200, was turned over to the cause. This co. closed their three weeks' engagement last night, and will at once follow the Southern circuit. Rice's 1492 will be the bill next week.

Herrmann the Great and his equine beauties have figured conspicuously at the horse show this week. He has been filling an engagement at the California where he has done a large business. Next week, Robert Downing and Eugene Blair in a repertoire of classic plays.

Joe Cawthorn in his farce comedy, A Fool For Luck, has been delighting large audiences all week at the Columbia. He is the bone and sinew of this rollicking farce and his concertina playing is heartily encored. Annie Buckley has developed wonderfully and is now a very clever ingenue. The specialty artists are but fair.

The Mikado has been playing to but moderate business at the Tivoli. Coming, The Beggar Student.

Daniel Sully opens at the Columbia 16.

Ovide Musin's afternoon concerts at the Columbia were not a success.

George Osbourne arrived in town last week from his Fresno ranch. It is rumored that he has purchased an interest in Henry T. Dixey's co. and will soon venture on the road.

H. P. TAYLOR, JR.

## Married.

GARDNER—GILMORE.—J. E. Gardner and Kittie Gilmore, at Springfield, Ill., on Dec. 8.

MARRON—BRONSON.—Minnie Bronson to Joseph J. Marron, at New York city, Dec. 10.

## Died.

ANDREWS.—William Andrews, at Kankakee, Ill., aged 55 years.

LYNN.—Henry Lynn, at New York city, on Dec. 9, aged 25 years.

LANGRISHE.—John S. Langrishe, in Wardner, Idaho, Dec. 1, aged 65.

SWINBURN.—Thomas Swinburn, in England.

Edward Nichols
Valentine and Stage Mgr. Morrison's Faust (Southern).

## MATHILDE COTTRELLY.

Last October the German papers all over the United States published enthusiastic eulogies of Madame Mathilde Cottrelly. It was the anniversary of her twentieth year as an actress in this country. But it is not alone by the Germans of our mixed population that she is admired and respected. The theatregoers of this whole land hold her in sympathetic regard and had they known of this anniversary year would have joined heartily with their German fellow citizens in paying congratulatory compliment to a woman who has done so much to adorn the American stage.

Madame Cottrelly's record speaks for itself. On the legitimate as well as the operatic boards, she has shown herself a splendid specimen of stage efficiency. She is an actress with brains, with atmosphere, with fine personal force. She was a favorite in the days of the McCaull opera company for the volatile grace, the dash, the spirit and fluent force of her work. Those who have seen her in German comedies and dramas know that she is a finished and skilful actress, with the tact and ease of one who has acted many parts and acted them all conscientiously and well.

When a Mirror representative called on Madame Cottrelly at her home, she was found packing her trunks preparatory to going out of town with the Trilby company. Her three little Japanese spaniels were frollicking mischievously about her feet and the Madame was singing and talking to them volubly and good humoredly.

"I am a child of the theatre," she said when asked for the story of her life. "When Joseph Jefferson and Mrs. John Drew laugh and say 'We are children poisoned by the pernicious life of the theatre,' I feel like joining hands with them against Mr. Gerry. For I have literally passed my whole life on the stage. My father, Wilhelm Meyer, was a leader of grand opera. He led the orchestra and was a shareholder at the Stadt Theatre, Hamburg. He smuggled me in behind the bass-drum, and from that coign of vantage I would see all the operas. My godfather was Frederic Kucken, the famous composer of ballads. One of my godmothers was Madame Marlow, the Swedish nightingale, who was a favorite in Stuttgart for twenty-five years. My other godmother was Johanna Wagner, a niece of Richard Wagner.

"When I was seven years old I made my theatrical debut. It was in a play called What the Forest Talks. Very poetical title, wasn't it? But the play itself was a shocking old melodrama. There was a Gipsy in it who was going to murder me, but relented to very slow music, and finally saved my life. My next appearance was in a musical piece called 50,000 Devil's. Another curious title, eh? Well, there was at that time 50,000 soldiers in the German army and this play was a smart little satire on military life. Satan was represented as the presiding spirit and I was his infamous son, Pipifax. It was a jolly piece, and I enjoyed acting in it very much.

"My debut in the legitimate came about in a curious way. My sister, an excellent soubrette, had been cast for Lenora, a serious leading part. She was afraid of risking her reputation by appearing in such a role, and begged me to take it off her hands. We were sitting together in the dark theatre after the performance with some of the rest of the company. We were waiting for an awful storm to clear up, and everybody but me was drinking hot punch. I was eleven years old, and they wouldn't give me any. I told my sister I would play Lenora if I got some punch. They gave me a tumbler full, and I played the part. Then began a long engagement in the provinces. I played everything from comic opera to tragedy, Genevieve Brabant, La Belle Helene—everything. When I was thirteen years old I became a shareholder in the company. I went myself to a church and asked to be confirmed, as the German law of that time forbade any child to sign a contract unless confirmed.

"I acted all over Germany and became a favorite in the provinces. Even through the eventful year of the German Austrian war we kept on acting, but when it was over we drifted to Berlin. Collenbach engaged me for his grand vaudeville theatre, the leading house of the kind in the city. Collenbach, by the way, was the first to introduce the modern *café-chantant* performance. I stayed here two years. My forte was musical comedy—the modern French vaudeville, you know, farce with musical *couplets*. Here I met my first husband, George Cottrelly, of the Cottrelly Brothers. They were English equilibrists in the circus. They had just come from Italy and were on their way to Prussia. I retired from the stage and went with them to the land of the Czar, where they played a long engagement at the circus of St. Petersburg. At the end of two years, my husband died and I was left a widow at nineteen with a two-year-old son. I went back to Berlin and played comedies for a season at the Walner Theatre. Then I starred for a while and afterwards took the management of a theatre in Breslau, Silicia.

"In '75 I came to America. It was the year of the Philadelphia centennial and all Europe was talking about the New World. Adolph Neuendorff, who managed a German theatre in New York, had just lost his soubrette. He made me a very liberal offer of $100 a week and two benefits during the season, so I came to New York and stayed with Manager Neuendorff for two seasons. Then I went starring in German, and on Oct. 21, 1878, made my first appearance in English at the California Theatre, San Francisco, in the opera of Fatinitza. Felix Morris, Max Freeman and Marie Prescott were in the cast, and on the opening night we were all frightfully nervous. When I was singing my first solo as the young Russian officer half of my false mustache became detached and began to sway to and fro with each high note. I was in mortal agony lest the gallery should jeer me, but, to tell the truth, the whole house was interested in my success and did its best to encourage and stimulate me. The papers, too, were very kind. The *Argonaut's* critic, 'Betsy B.,' saw with her quick feminine eye that I had a Spanish instep and she spent half a column in admiring it.

"Then I came to New York, and for two years managed the Thalia Theatre. We cleared $2,000 the first season, but not a penny of it fell to my share. I was green in theatre management, and as I had to act all the time, my partners swindled me with reports of extravagant expenditures for scenery, costumes, etc. I was their angel for two prosperous years, and all my work went for nothing."

"On Oct. 21, just four years after the San Francisco debut, I appeared again in English at the Casino here with the McCaull Opera company in The Queen's Lace Handkerchief. For nine years I was associated with Colonel McCaull in the management of the company. I selected the operas, staged them, and sang in them. Every costume worn was made under my eye. I knew how to account for each piece of brocade satin, for each spool of cotton. Ah, well! Every one knows the history of the company. When it went out of existence, all my savings invested in it went, too. You can't accuse me of being one of those foreigners, so often condemned in the newspapers, who make money here for a year or two, and then hasten home with their savings as soon as ever they can. I brought a great deal of money here from Germany, but when I doub'ed it I didn't fly back. America is my home, I have married an American, and I want to die here.

"After the collape of the McCaull organization I filled various engagements in German comedies, in The Tar and the Tartar, in The City Directory and About Town. The last piece, you know, was the straw that broke John Russell's back. Poor man! When we had our historic quarrel in Boston he was not in his right mind. I had the fat part of the piece, a sort of German Mrs. Malaprop. All my best lines were idiomatic, and in Milwaukee, Chicago and other Western cities the houses fairly screamed. But when we came to Boston there were no Germans in the audience, and some of my best bits were, of course, not understood. Mr. Russell could not account for this, even when I explained it to him. Finally he came to me in a rage and said 'I want you to play this part in an extravagant way. Paint your nose red, cover your sleeves with ribbons, be as low and coarse as you can.' I was perfectly willing to cover my sleeves with ribbons, but I refused to cheapen myself and the part by making it coarse. So as I had an offer to originate the character of Magda in Philadelphia—the heroine of Sudermann's play which Modjeska afterwards portrayed—I retired from Mr Russell's company. They were to open in New York on the next Monday and as I had the longest and best part in the piece the whole company were terrified at the thought of my leaving. Dan Daly had his best scenes with me and he begged me with tears in his eyes and in his voice to stay with them. But my contract with the Philadelphia people was closed and Mr. Russell had decided to put Jennie Reiffarth on in the part. Now here is the amusing side of the story. Poor Jennie, who had made a hit in another character in the play, had no costumes for my part. So she spent the whole day before the New York opening working on an extravagant dress 'with ribbons all over the sleeves.' When she came down dressed to go on, Mr. Russell flew into an awful rage. 'How dare you wear such a dress,' he cried. 'Take it right off.' Poor Jennie burst out crying and said she had nothing else. 'Then go up and put on your street clothes,' he yelled. 'I shan't let the curtain go up on such a costume.' And would you believe it, she actually went on in the ballroom scene in a dress of mourning. The piece was an awful failure. The company were helpless. They wandered about the stage and came on and went off just as it pleased them. They had lost all hope of the piece making a go. None of us felt hard toward Mr. Russell. We knew he was not in his right mind. Why, the night before he and I had our little trouble he thanked me for building up my part and playing it so well.

"My next appearance in English was in Trilby. When Mr. Palmer engaged me, I thought it would prove a nice little Spring job. Trilby has been the hit of the year, and I shall probably play Madame Vinard for some time to come. You can't imagine how enthusiastic we all were at first with our parts and how we entered into the spirit of the play. The long Summer engagement, however, sapped our spirit somewhat. You can't always be interested in the character you play, though your performance may be as brisk as ever.

"There, now!" laughed Madame Cottrelly, musically. "You have my record up to date."

It is the record of a woman who has devoted her life to the art of the theatre. It is a record that one may moralize over, for it is full of strange and varied experiences. It is a record that inspires admiration and respect.

On the stage Mathilda Cottrelly is a charming and interesting artist. Off the stage, she is a warm-hearted woman. T. W.

## PROFESSIONAL WOMAN'S LEAGUE BAZAAR.

The annual bazaar of the Professional Woman's League held in the St. James Hotel all last week was, as usual, a happy financial success. The rooms were constantly filled with people interested in the League, and though most of them were persons connected with the theatrical profession, there were yet a large number who entered from curiosity and remained to buy. Certainly no one who visited the bazaar went away empty handed. The women of the League proved enterprising and persuasive saleswomen, and without forcing their wares upon anyone, they quietly and irresistibly made every spectator a willing buyer. Most of the women of the League would bring a fortune to any counter they might choose to stand behind.

The most unique exhibit was the doll's stand. There were some fifty or more beautiful wax dolls dressed by prominent actresses in costumes imitative of the ones worn by themselves upon the stage. Each doll's costume was guaranteed by the honey-tongued saleswoman to be "historically correct."

A wonderful miniature of Cissy Fitzgerald caught the eye of every one on entering the bazaar. This doll had the same hair, same ruddy complexion, same dress (made by Miss Cissy's own fair hands from a piece of her own costume), same tiny boots (made by a shoemaker under Miss Cissy's special supervision), everything the same as one finds in the star of The Foundling—except the wink, the immortal Fitzgerald wink which cannot be imitated by any living, breathing creature, much less a waxen doll.

There were also excellent counterfeits of Blanche Walsh, Virginia Harned and Katherine Grey in some of their favorite roles. The most striking and picturesque doll was that of Annie Mack Berlein as Gretchen in Rip Van Winkle.

A Lotta young lady was promptly purchased by a friend of the original for $50. An Ellen Terry doll dressed as Portia also had an early buyer.

The League doll—a stunning little beauty dressed precisely like Annie Blancke in Corbett's new play, A Naval Cadet—occupied the centre of the stand and queened it over the rest of the dolls by reason of her lofty position and magnificent apparel.

THE DOLLS' TABLE AT THE LEAGUE BAZAAR.

Lizzie McNichol in Rob Roy, Mrs. Potter as Marie Antoinette, Mrs. John Drew as Mrs. Malaprop, Della Fox in Fleur-de-Lis, Katherine Kidder as Madame Sans-Gêne, Mrs. Carter in The Heart of Maryland, Bijou Fernandez as Lucy in The Rivals, and Marie Wainwright as Viola, were the other dolls. Each was as perfect an imitation as could possibly be secured.

On Wednesday night Charles J. Richman officiated as auctioneer and on Thursday Wilton Lackaye. They wielded the hammer like adepts and raised the bids to exorbitant amounts. Mr. Lackaye in particular displayed real hypnotic power in selling the Blanche Walsh doll for $8.

On Thursday afternoon Ellen Terry and her daughter, Miss Craig, visited the fair. They had their fortunes told, and were so fascinated with the Katherine Grey doll dressed in the costume of Nell in Shore Acres that they were allowed to buy it without any auctioning at their own price. Paderewski and Mr. Corbett were other visitors the same day.

On Friday night The Heart of Maryland company filled the rooms in honor of the sale of Mrs. Carter's doll, Maryland Calvert. Cyril Scott was auctioneer in place of Maurice Barrymore, who was unable to attend. Max Bleiman first bought the doll for $80, and gave it back to the League for another sale. After some more spirited bidding, he bought it again for $23. Again he returned it, and the third sale brought $20, thus enriching the treasury by $83. Mrs. John Drew, auctioned off by Odell Williams, added $20 more to the receipts of the evening.

To day at five o'clock, Cissy Fitzgerald will sell to the highest bidder, who ought to be a very high bidder indeed, the wonderful likeness of herself.

Maggie Fielding, of The Foundling company, was the lucky winner of a black satin pillow on which were worked in gold floss the signatures of all the members of The Foundling company. The pillow was made and designed by Maggie Holloway Fisher.

## WOMEN DRAMATISTS.

An effort is being made by an agent in this city to form a club of women dramatists, similar in scope and purpose to the American Dramatists Club. Two or three meetings have been held in the agent's office which three or four women playwrights attended, but up to the present time the endeavor has not met with an especially enthusiastic response from any considerable number of writers who would naturally be concerned in the success of such an organization.

## JOHN HARE'S ARRIVAL.

"I should have come to America years ago if I had had a good play to bring with me."

The speaker was John Hare, who was greeted soon after his arrival last Saturday by a representative of this journal. Mr. Hare looks older than his photographs represent him. He is very short and thin, and his face is furrowed with deep lines, speaking eloquently of the years of hard work which twenty years of actor-management means. He has expressive eyes and an intellectual brow. His voice is rich and deep, and his manner courteous.

"You see, when one comes to a new country, the new audience knows nothing of the little bits of work, here and there, scattered through your career which have contributed largely to make your reputation at home. The new audiences receive you kindly, but coldly, and they judge of your ability by the work put before them the first evening of your appearance. This, of course, is only natural, but it behooves a foreign actor to be very careful and prudent and not to come here rashly unless he has some play in which he feels convinced of his power to please. I am sorry to say that I have not this conviction for two reasons. First, the play, A Pair of Spectacles, in which I made one of my greatest successes in London, has already been produced here and proved a failure; second, The Notorious Mrs. Ebbsmith, Pinero's play, in which I open, does not give me much opportunity. Miss Neilson, of course, has the star part. I was, I confess, greatly disappointed when A. M. Palmer produced A Pair of Spectacles here. Before I did it in London I said to myself, 'If this play is a success I will take it to America.' It was a great success—an astounding success—and before it was over I sent for Sidney Grundy, the adaptor, and said: 'Grundy, I want you to sell me the United States' rights.' He replied 'Too late, old chap, I sold the American rights to A. M. Palmer's representative after the second act.' It was a bitter disappointment.

"Later, when I came into possession of The Notorious Mrs. Ebbsmith, I decided I would come over with that and A Pair of Spectacles also. Pinero's work is liked over here, and that, if nothing else, will arouse curiosity. Of course, I am not without hopes, too, that I shall be able to reverse the public verdict here regarding A Pair of Spectacles, although I hear Mr. Stoddart gave an admirable performance of the part I take. The date of the production depends on the success of the Pinero play. Other plays I may possibly do include a version of Sardou's Surprises du Divorce and Charles Coghlan's comedietta, A Quiet Rubber.

"What have I to say concerning actor-management? Only that I believe thoroughly in it. In fact, in England we know of very little else. I have not yet had an opportunity to study the theatre in your country, but in England and on the continent the actor-management system is a great success. Irving is one of our oldest actor-managers, and see what he has accomplished. No one can accuse him of producing only plays that enable him to shine personally. Plays must be good in their entirety, not in certain parts, or they will fail, and no actor-manager, no matter how great an egotist, can afford to fail. Even the Comédie Française, although ostensibly having at its head a layman (Jules Claretie) is managed by actors (les sociétaires). However, I have had about enough of management. It is hard work to act and manage both, and I am almost ready to retire. Cyril Maude and his wife Winifred Emery are now negotiating for the lease of the Garrick, and the arrangements may be settled shortly.

"The only American actors I have seen," continued Mr. Hare, "are the members of Augustin Daly's company. They delighted me very much. I admired the perfect *ensemble* of their acting. Their careful training was apparent. Mr. Daly I consider a remarkable man, for he seems to have every instinct and tradition of the theatre at his finger tips, although only a man of letters himself. There is an American play I should have very much liked to secure for my theatre in London, and that is The Henrietta. The workmanship and human interest in that piece struck me as being exceptionally good. It proved a failure in London, but that was because it was badly done. Another play I liked greatly was Shenandoah. The first act I thought admirable. To-morrow night (Monday) I am going to see Shore Acres, for I am told that is a purely representative American play. If I can find any good plays suiting me by American authors I shall secure them for London, for although I may retire from management I do not intend to give up acting."

## TO BE PROSECUTED.

The Rev. Dr. Pullman, of Bridgeport, Conn., a preacher who is said to have been sensationally active in various directions, the other day in a sermon assailed Mademoiselle May, who plays in the pantomime, Miss Pygmalion, characterizing her as an unchaste woman.

The preacher is said to have based his slander on an idea of Mlle. May's performance he had gained from a newspaper, and of course had no knowledge of his subject.

Arthur Rehan, business manager of Mlle. May's company, acting for Augustin Daly, procured the arrest of Pullman in a suit on behalf of the slandered actress to recover $25,000 for defamation of character. Pullman was admitted to bail, but the case will be pushed. Mlle. May is an estimable wife and mother.

E. D. Shaw, Bus. Mgr. Address Mirror.

# VAUDEVILLE STAGE

## THEATRES AND MUSIC HALLS.

### Proctor's Pleasure Palace.

Weber and Field's company and Mr. Proctor's own big attractions furnish the bill this week. The list includes Weber and Fields, comedians; Lottie Gilson, serio-comic; Billy Emerson, minstrel; James F. Hoey, comedian; Marietta and Belloni, with their cockatoos, and the Acme Four, comedians. Mr. Proctor's contingent includes George Lockhart's comic elephants; the Vaidis Sisters, trapeze artists; Wood and Sheppard, musical comedians; Myra Davis and her war tableaux; Gertrude Mansfield, comedienne; Clara Beckwith, expert swimmer; Lavender and Thomson, comedy duo; Jessie Livington Fox, vocalist; George Sun, juggler, and Belle Darling, singer and dancer.

### Hammerstein's Olympia.

Yvette Guilbert, the most talked of and highest salaried artist on the music hall stage, is the bright particular star this week. Other entertainers are the Leamy Sisters, revolving trapeze artists; Mons. Hewlett's miniature theatre; My Fancy, sand and buck dancer; Edith Briant, skirt dancer; Charles Littlon, strong man on the slack wire; Flo Banks, Lancashire dancer; the Johnson troupe, acrobats on revolving globes; Della Rocco, violiniste; the Kurachins, perpendicular pole performers; Charles Nielson Urdahl, female impersonator; Mons Francis, cannon ball equilibrist; Harry La More, grotesque wire performer; and the Donatos, one-legged clowns. Theodore John's orchestra continues to perform in the concert hall.

### Keith's Union Square.

Charles Dickson, assisted by Lillian Burkhart, continues to present The Salt Cellar. The other performers include George Evans, who sings his own negro melodies; the Bale Troupe of acrobats and bicyclists; Caron and Herbert, comedy acrobats; Horwitz and Bowers, travesty team; the Metropolitan Trio, musical comedy sketch; the Brothers Diantas, musical clowns and hat spinners; Louis M. Granat, finger whistler; Bessie Gilbert, cornetist; Royal Yokohama Japanese Troupe, McLean and Hall, Claflin Sisters, Albert Nash, Valentine and Weeks, and Adelaide Crawford.

### Proctor's.

The Pantzer Brothers head the bill this week. The other entertainers are Clara Wieland, comedienne; the Two Bostons, eccentric comedians; Edwin Stevens, operatic comedian; Ida Siddons, dancer; The Flying Dillons, aerial gymnasts; The Gypsy Trio, singers and dancers; Watson and Hutchings, German sketch; Raymon Moore, ballad-singer; Daisy Mayer and her pickaninnies; The Hamiltons, comedy duo; Cora Routt, comedienne; Elsie Adair, serpentine dancer; Mlle. Olive, juggler; Quigley Brothers, eccentric dancers; Zella Clayton, serio-comic, and Robert Dailey, comedian.

### Koster and Bial's.

Hope Booth, comedienne, and Blockson and Burns are the newcomers this week. Kilanyi's Glyptorama continues the leading feature of the bill. The other numbers are furnished by Liberti's Neapolitan Troubadours; Josephine Sabel, singer; Lorenz and Kennedy, mental telegraphers; Bessie Clayton, dancer; Segommer, ventriloquist; Duncan and his trained dogs, and J. W. Ransome, comedian.

### Tony Pastor's.

A first-class bill is offered this week. It includes the Russell Brothers, comedians; Sam Bernard, monologuist; Bessie Bellwood, comedienne; Edwin Latell, musical comique; Hugh and May Whiting, sketch artists; William and Ida Morello, sketch artists; Eddie Shayne and Mae Worden, sketch team; Professor Osten's illuminated views, and Tony Pastor with his budget of comic songs.

## LAST WEEK'S BILLS.

TONY PASTOR'S.—Bessie Bellwood kept on the even tenor (or rather soprano) of her way, and charmed and amused every one by her patter songs. "I'm A Lady That's Seen Better Days" goes as well as any of her newer ones. Shelter and Blakeley made their reappearance and were heartily welcomed. They presented a familiar negro sketch, which served their purpose as a laugh producer. Caron and Herbert, who are making a great hit with their comic acrobatic specialty, were extremely successful. Their act is unique and very funny.

Montague and West played some new selections; their work with the hand bells was very fine, indeed. George E. Austin exerted himself successfully in an effort to amuse on the slack wire. Lawrence and Harrington, who give a very faithful picture of life on the East side of New York, were received with applause, and had to respond to an encore for their "spiel" dance.

Tony Pastor's songs, both new and old, were as good as ever. The Dawsons did a remarkable roller skating act, using skates three feet high. Murray and Alden, who opened the bill, presented a comedy sketch which was quite amusing.

KEITH'S UNION SQUARE.—Charles Dickson made his vaudeville debut last week here, with considerable success. A comedietta called The Salt Cellar was used to display his talents. In it he was assisted by Lillian Burkhart and G. H. Leonard. Mr. Dickson is a little bit too stout and healthy looking for light comedy work, but in spite of that his impersonation of the young husband who quarrels with his wife over the spilling of some salt was quite clever. There are two other sketches in the vaudevilles somewhat similar to The Salt Cellar, done by Stanton and Redding and Filson and Errol, and for that reason Mr. Dickson ought to be on the lookout for something entirely new.

George Evans, "My Honey Boy," made a distinct hit with his own coon songs. He has a sweet voice, and sings with a careful method which brings out the full meaning of the words. If he would adopt a different movement from the Midwayish swing he uses it would be a great improvement. The Dunbar Troupe gave a thrilling exhibition on the flying trapeze. The bicycling and acrobatic feats by the Bale Troupe were warmly applauded. The Royal Yokohama Troupe juggled knives and balls of fire with the greatest ease. The Brothers Diantas were quite successful, especially with their hat throwing. Nelson and Milledge raised a good many laughs with their "Glass Put In" sketch. Hanley and Jarvis worked hard and sprang several dozen jokes, some of which were good.

Charlotte Ray, "the new woman," had her shoes shined by a bootblack while she sang some topical songs. Adolph Adams impersonated some famous men and threw in a few recitations and so on for good measure. Frye and Allen, "the policeman and flirt," gave a fair sketch. James Irwin balanced on his head on a trapeze and took a drink and did several other strange things. O'Brien and Buckley were equally successful in fun and music, and the Harbeck's specialties were pleasing.

The dance of the seasons, by Eddie Horan, Thomas Hyland, Tommy Carey and Frank F. Farrell, was a novel feature and very prettily arranged.

PROCTOR'S.—J. Edgar Johnson, a baritone with a good strong voice, introduced his songs with living illustrations instead of stereopticon views. A frame is placed in the centre of the stage, the lights are turned down and a man and woman, dressed to correspond with the characters mentioned in the songs, assume poses illustrating the events the characters are supposed to go through. The idea is good, and if produced on a more elaborate scale would be very effective. Elsie Adair presented some new studies in the terpsichorean art which brought her plenty of applause. Her scarf dance was especially good, and the calcium effects were very pretty. Richard Golden, fully recovered from his recent illness, gave a brisk monologue, which contained a number of very good jokes which were fully appreciated. Mr. Golden also gave his imitation of the panorama lecturer.

Cora Routt was very successful with her songs. She is advised, however, to cut out the extra business in "The Streets of Cairo" song. Les Edoardos made a substantial hit with their dancing. The Bland Sisters sang "Tillie Taylor" very sweetly. This song will probably be popular. Gertrude Mansfield continued on her successful career. Harry Crandall sang some parodies and told some German jokes. The Flying Dillons flew through the air with the greatest of ease. Aranka, Roszika and Birike sang their stirring gypsy songs. Amusing sketches were given by the Cunninghams, Miller and Sparks, and Bartlett and May. John T. Powers, the Tanakas, Mator Burke, the Dare Brothers, and Professor Glenfield furnished the rest of the numbers.

PROCTOR'S PLEASURE PALACE.—The Black Patti was the star attraction last week and appeared twice each day to the great satisfaction of her admirers. She sang an aria in Italian and "The Suwanee River." She did not sing the latter song with the depth of feeling one would naturally expect from one of her race, and she sang the last line of each verse in an entirely different way from that to which people are accustomed. It must be confessed that the change is not an improvement.

The other big feature was the tableaux vivants, with songs by Myra Davis, assisted by the Cosmopolitan Quartette. The pictures presented were "Custer's Last Battle," "Tenting To-Night," and "The Blue and The Gray." The men in the pictures were effectively costumed and posed, and the singing was good.

Edwin Stevens made his reappearance on the vaudeville stage. He was made up at first as an Italian and delivered a monologue in the dialect peculiar to men of that nationality. His rambling speech was rather disjointed, although it contained some good things. He removed the Italian make-up, and appeared as himself, and told more jokes. He gave imitations of Hubert Wilke, Francis Wilson and Henry Irving. A little more fire and briskness would make his turn much more effective. Raymon Moore sang some of his touching ballads in his own way. He made an excursion into Tillieville and sang "By the Sad Sea Waves," but Vesta need not worry, her hold on the public will not be loosened by Mr. Moore's attempt at serio comicism.

May Cargill, a dainty, refined-looking young woman, sang songs in French, English and German, and quite outshone Clara Wieland, who is supposed to be an adept in this line.

Sherman and Morrissey did some clever knockabout work. Their bicycle was a work of art. The Vaidis Sisters and their revolving trapeze came in for lots of applause. The Pantzer Brothers did their head-balancing act more effectively than ever. The Two Bostons and their funny dogs and English humor caught on.

The remainder of the programme was furnished by Quigley Brothers, George Lockhart's elephants, Clara Wieland, Daisy Mayer and her colored boys, Mlle. Olive, James Gaylor, Wetherill and Rhoades, Harry and L. Mai D'Esta, and the lady orchestra.

KOSTER AND BIAL'S.—The bill was the same as the week before last, and therefore calls for no extended mention. The Glyptorama, however, has been greatly improved, and now runs as smoothly as possible.

The performers who gave the rest of the entertainment were Bessie Clayton, dancer; John W. Ransome, comedian; Lorenzo and Kennedy, mental telegraphers; Liberti's Neapolitan Troubadours; Josephine Sabel, songstress; Segommer, ventriloquist, and Duncan's performing dogs.

HAMMERSTEIN'S OLYMPIA.—Mons. Francis was the only newcomer last week. He did some wonderful juggling and handled a lot of cannon balls as if they were made of the lightest kind of wood. Mons. Hewelt's acting marionettes had some new tricks, including a spirited Midway dance which brought down the house. The Donatos have become prime favorites, and their one legged clowning amused the spectators exceedingly. Sweet faced and clever is Della Rocco, the violinist. The other performers, all of whom have been noticed already, are Edith Briant, Charles Littlon, Les Andors, the Avolos, Mlle. Frasetty, Flo Banks, the Johnson troupe, the Kurachins, Charles Nielsen Urdohl, My Fancy, and Harry Lamote.

## THE BROOKLYN HOUSES.

### Hyde and Behman's.

A good house bill is furnished this week. It includes Leo Dewalto, Schrode Brothers, Deltorelli and Glissando, Fielding, O'Brien and Wright, Canfield and Carleton, Joe Hardman, the Quaker City Quartette, John Pieri, Harry Ernest, Edward Hanson and R. J. Graham, Campbell and Evans, Harry La Rose, Tell's Marionettes, Mattie Hawthorne, John Wild, and Frank M. Wills.

### Holmes' Star.

Gilmore and Leonard are the stars this week. The others are the Morello Brothers, Shelter and Blakeley, Gilbert Saxony, the Hansons, John E. Drew, Carr and Tourgee, Pacy and Hanley, Estelle Lovenberg, Heath and Silbor and the Three Grotesques.

### Gaiety.

The Washburn Sisters' Last Sensation, presenting The Princess Tough, is here this week. The olio is furnished by Haines and Pettingill, Nellie Waters, Billy Barlow, O'Brien and Jennings, the Garrisons, Emery and Marlow, and the Sisters Washburn.

## SANDOW AND HIS DOG.

Eugene Sandow is a great lover of animals, and while his company is traveling he spends a great deal of his time in the comfortable baggage-car in which Manager Ziegfeld transports Sandow's horses and huge weights, enjoying himself with his numerous pets. One dog in particular is his special favorite. His name is "Sultan." Sandow prizes him most highly, as he was presented to him when a pup by Bismarck in appreciation of a private performance given by the strong man before the Iron Chancellor. "Sultan" weighs over two hundred pounds, and Sandow is so fond of him that he will not stop at a hotel where they will not allow him to have his pet in the room. A short time ago, while playing in Newark, Sandow stopped at the Park House. As is his custom he gave "Sultan" a bath, using one of the hotel bathtubs for the purpose. Some time later the hotel proprietor told Mr. Ziegfeld that the bath tub had been ruined. Upon investigation it was found that "Sultan" had put his claws through the bottom of the tub. After some argument the proprietor accepted $30 in settlement for his tub, which Sandow gladly paid. This is probably the most expensive bath ever taken by a member of the canine species.

## A HINT FROM VESTA TILLEY.

Although Vesta Tilley is the most popular vaudeville star in England, and gets columns of free advertising, she recognizes the value of keeping her name prominently before the theatrical profession. She keeps her card in the dramatic papers, and occasionally, when on tour, puts in a large "ad," quoting her press notices, showing that she is meeting with success. If some of her American sisters could realize the importance of advertising, as she has done, they would not have cause to wonder why Miss Tilley asks and receives such an enormous salary, and is never out of an engagement.

The MIRROR offers exceptional opportunities to vaudeville people, both men and women, to let the whole theatrical world know who they are and what they are doing. Talented performers who are making hits out west, for instance, can bring themselves under the notice of the New York managers, who are always on the lookout for novelties, by a cleverly worded advertisement, and the judicious expenditure of a little money in this manner may be the means of bringing them into a prominence which they never could have attained in any other way.

## CHEVALIER'S CAREER.

Albert Chevalier, the famous coster singer, has just published a book giving an account of his life. His ambition for a stage career began to manifest itself when he was seventeen years old. He made his first professional appearance on September 29, 1877. In 1878 he joined the Kendals, and played character parts with them for some time. He became a successful character actor, but was rather unlucky, as he failed to make money. His friends decided that he would make a hit on the music hall stage, and although he was very doubtful about it, he allowed them to place him in the bill at the Pavilion for a week's trial.

He made his first appearance at the Pavilion February 3, 1891, and immediately he became the idol of the music hall patrons. His humorous and pathetic delineation of the coster character took the town by storm and his financial and artistic success has continued ever since.

## THE SISTERS HAWTHORNE IN LONDON.

The Sisters Hawthorne, who sailed for Europe early in November, made their debut in London at the Palace on Monday evening, Nov. 25, with great success.

The London *Stage*, in referring to their performance, said: "The three American Sisters Hawthorne opened at the Palace on Monday with success. Tastefully attired, they sang a good selection of songs in a manner that confirms the good reports they bring with them from America." The Misses Hawthorne are to be congratulated on their success in a city where the patrons of vaudeville are more than critical, but are always ready to recognize talent, no matter to what country the performer belongs.

## PROCTOR'S CHRISTMAS BILLS.

On Christmas and New Year's Days the performance at Proctor's houses will begin at ten o'clock. The stage of the German café at the Pleasure Palace will be used on those days for performances to amuse those who will be unable to obtain seats in the theatre proper. The principal attractions at the two theatres during Christmas week will be the members of Hyde's Comedians and Weber and Field's Vaudeville Club, with a number of Mr. Proctor's own features.

## VICTIMS OF A HOODOO.

In the advertisements for Proctor's Pleasure Palace last week it was announced that the Black Patti would appear every afternoon at 4 11. As soon as the dusky usher boys and girls heard this, they started in playing the 4 11 4 gig in the policy shops. The ebony hued chanteuse appeared on Monday at 4 13, just two minutes late, and the unlucky number acted as a hoodoo. The employes have been wearing long faces ever since, as their policy allowance has been cut off, owing to the enforcement of the rule against tips.

## OLYMPIA PRICES THE SAME.

In spite of the fact that Yvette Guilbert will receive $4,000 a week, during her engagement at Hammerstein's Olympia, the prices will not be raised. Mr. Hammerstein will depend on a very large attendance, at regular rates, to repay him for the risk he has taken in presenting the most expensive music hall feature ever imported from Europe.

## IMPERIAL OPENING POSTPONED.

The Imperial Music Hall, which was to have opened last evening, will not open until next Monday. George Kraus said that work on the roof had to be suspended for three days last week, and that this delay prevented the opening at the time set.

## CHICAGO CIRCUS CLOSED AGAIN.

Dockrill's Winter Circus in Chicago is closed. Mr. Dockrill says he will reopen it later in the season, but our Chicago correspondent reports that there is a large sign nailed to the door which says "For Rent."

All the scenery and properties for the engagement of the Martinetti Troupe at Koster and Bial's, which will begin next week, will be new. They are now being made, and as they are very elaborate the stage of the popular music hall presents quite a busy appearance these days. The Martinettis will first do a piece called A Terrible Night, and later in the season A Duel in the Snow will be presented.

## A GREAT TRAPEZE ACT.

THE LEAMY TROUPE.

When a man invents a new device for amusing the public he deserves the greatest credit, for the old tricks are so old and the people get so tired of seeing them over and over again that anything positively new is as welcome as the flowers in May. Edward Leamy, the inventor of the electric revolving cycle trapeze, is to be congratulated on having produced something out of the ordinary run. Mr. Leamy, who hails from Syracuse, N. Y., has spent a great part of his life abroad. He has been in the business of catering to the amusement loving public since 1874.

The idea of the revolving trapeze came to him in 1884, and he tried it in a theatre in San Francisco. It was so successful that Mr. Leamy at once took out a patent. He continued to work on the idea until he produced it in all its completeness in Dublin, Ireland, in March, 1894.

The apparatus consists of a large metal frame, with three sides, hanging from the ceiling. Inside of this is a smaller frame with four sides, to which two trapezes are attached. This frame is made to revolve by the working of the pedals on a safety bicycle above.

The mechanism is so perfect that one of the girls, with less exertion than she would have to make in taking a spin up the boulevard, can move the immense frame on which her two companions are performing the most astonishing feats.

The light effects are very beautiful. The house is darkened, and hundreds of different colored electric lights blaze from the trapeze, making a dazzling effect. Nellie, Emmie and Katie, the three girls who compose the Leamy troupe, are young, pretty and extremely graceful. Mr. Leamy trained them himself, and has taught them many little tricks which add greatly to the thrilling effect of the act.

Mr. Leamy was seen by a MIRROR man at Hammerstein's Olympia one evening last week. He showed his patent papers from America, Germany and England, which prove his title as the inventor of the revolving trapeze. His last visit to this country was made in 1888, when he brought over the Ongar Sisters, who did remarkable work in one of Kiralfy's companies.

The Leamy Troupe will remain at Hammerstein's for three months.

## VAUDEVILLE JOTTINGS.

The Vaidis Sisters will go to Proctor's Twenty-third Street Theatre next week, and the Flying Dillons, now there, will return to the Pleasure Palace.

Charles B. Ward, "The Bowery Boy," author of "The Band Played On," will begin an indefinite engagement with F. F. Proctor on Dec. 23. He has made an arrangement with one of the Sunday papers to sing a new song, which they will publish, each week, the readers of the paper to decide by vote which song is the best.

The following, from a Western paper, is amusing: "Billy Rice" is now billed as William Henry Rice. It is not at all unlikely that before long some one will add the prefix 'Sir,' and then his most intimate friends will be unable to distinguish him." The two Rices will be pleased to learn that there is one man who knows a lot of things about minstrels which are not so.

Among the artists who appeared at the Ladies' Day matinee at the New York Athletic Club on Saturday, Dec. 7, were Eily Coghlan and Montague and West, who made a great hit with their refined musical act.

Papinta, who met with a severe accident while dancing at the City Trocadero, in Atlanta, a few days ago, has made a recovery. She is again delighting the patrons of the City Trocadero. Manager Holpin reports big business. His minstrel first part has proven very successful.

The receipts for a week's engagement of the City Club company at the Gaiety Theatre, Albany, were $2,000.

Minnie Bronson, who does a clever specialty with the City Club company, was married in this city on Dec. 10 to Joseph J. Marron, a contractor.

The Martinetti Troupe will open at Koster and Bial's on Dec. 23.

O'Brien and Redding are still enjoying great success in the London halls.

Alf Chester, who closed a ten weeks' engagement as stage manager of the Park Theatre, Lawrence, Mass., on Dec. 7, was tendered a benefit by the management, which was largely attended. His successor is Al Haynes, who took hold Dec. 9.

Agnes Evans, of Sam T. Jack's Bull Fighter company, has had a rather serious illness. She was unable to play last week and her place was taken by an understudy.

Pixon and Owens are making a hit with "Cambodia" in their new sketch After the Race. They are also quite successful with Petrie's latest march song, "We're So Different From the Rest."

G. H. Leonard, who plays the uncle in The Salt Cellar, wears a swallowtail coat with brass buttons, although the programme states that the time of the play is the present.

The Americus Comedy Quartette, comprising Arthur Earle, C. M. Scott, Joe Swickard, and George Lynne, joined James J. Corbett's Naval Cadet company at the Bijou Theatre, Brooklyn, on Dec. 2, and scored an instantaneous hit in their clever specialties.

An immense safe was placed in the lobby of Hammerstein's Olympia last week. Its capacity

will probably be tested for the next four weeks if Mr. Hammerstein's hopes of the Guilbert engagement are realized.

F. Ziegfeld, Jr., has re-engaged Billy Van for the Trocadero Vaudevilles.

Hope Booth arrived in New York a few days ago. She has had a varied experience, and is now a music hall singer. She made her vaudeville debut at Brighton, England. She sings comic ditties and winds up with a coon song, for which she blacks up in the wings.

Fred and Nellie Daly made a hit of substantial proportions at Poli's, in New Haven, last week. They play a return date there in February. They go back to England on March 25, to begin an extended tour of the provincial music halls.

The usual concert was given at Koster and Bial's on Sunday evening. Kerker's orchestra was never in better form, and almost every selection was encored. Josephine Sabel, Libertti's Neapolitan Troubadours, and Kennedy and Lorenz also appeared.

Louis Verande, husband of Paquerette, is the lessee of Koster and Bial's old place on Twenty-third Street, which he will reopen as the Scala on Dec. 30.

Gennaro Volpe, the mandolin soloist, who has made a great hit at the Sunday night concerts at Hammerstein's Olympia, has been engaged by Mr. Hammerstein to appear every week night in the music hall, during Yvette Guilbert's engagement. Volpe has received medals from the King of Norway and Sweden, and Prince Henry of Prussia for his excellent playing.

The cost of producing Kilanyi's Glyptorama at Koster and Bial's was originally announced as $6,000. Now that all the bills are in, the total cost foots up to the tidy sum of $7,500.

The De Corty Brothers, comic horizontal bar performers famous throughout Europe, have been engaged by cable for the Keith circuit. The three Brothers Knighton will also make their American debut at one of the Keith houses.

F. Zeigfeld, Jr., is making very elaborate preparations for his tour through America with Sandow next year on their way around the world. One of the features of the company will be Iranhoff's Troupe of Russian Singers, who were at Zeigfeld's Trocadero during the World's Fair. Ten beautiful girls compose the troupe. A pipe organ will be carried for use with the orchestra to produce desired effects in Sandow's new act.

N. E. Kaufman, champion bicyclist of the world, who is making a hit with the Trocadero Vaudevilles, will return to Europe as soon as his contract with Mr. Zeigfeld terminates. The New York managers have made tempting offers to Mr. Kaufman, but he has refused them, and will fill engagements in Europe until the Fall, when he will again join Zeigfeld's forces.

The Salambos and Clivette, with their complete organization direct from principal theatres and courts of Europe, have placed the management of their affairs in the hands of Rich and Maeder. The Salambos performance of holding two uninsulated carbons in their hands, producing an arc light, is one of their extraordinary acts. The great Clivette is one of the best shadowgraphists in the world. Besides these stars several new features will constitute as entertaining a performance and possibly as novel a one as has been seen.

One of the male models in Kilanyi's Glyptorama at Koster and Bial's got rattled one night last week and stepped from his platform to the one occupied by the women in "The Roman Bath" in full view of the audience. When he discovered his mistake he beat a hasty retreat, while the audience laughed.

F. Ziegfeld, Jr., manager of the Trocadero Vaudevilles, has just closed contracts for several life-sized statues of Sandow, to be used in the tour of the world next year. The cost of the statues will be $4,000.

The third concert of the season was given in the music hall of Hammerstein's Olympia on Sunday evening before a large audience. The orchestra numbers were applauded, and the soloists met with appreciation. Those who took part were Clara Branders, soprano; Marie L. Brackman, contralto; James Aldrich Libbey, baritone; Della Rocco, violiniste; and Gennaro Volpe, whose mandolin playing aroused great enthusiasm.

Ada Alexander, who is known as "The Dutch Girl," sailed for England on Dec. 11. She will revive her comic sketch, The Mason, in the music halls, and will undoubtedly receive a warm welcome as it is three years since she has been there.

## FOREIGN NOTES.

Marie Lloyd's latest song is "What's That For, Eh?"

Fannie Leslie is now known as a "serio-comedienne."

T. W. Charles, an English vaudeville manager, died a few days ago. He was thrown from his carriage and sustained fatal injuries.

Vesta Tilley was warmly welcomed in Birmingham when she appeared there lately. It was in that city that she made her first appearance twenty years ago, being then only four years of age.

Harry Wright and Fred Eplett, who wrote "I Dunno Where 'e Are," have produced a new song called "The Racing Millionaire."

The Grafton Theatre, Dublin, will be opened on Dec. 23 as the Savoy Theatre of Varieties. Jack De Freece is the manager.

Emily Soldene is to write a book on her experiences in the music hall and vaudeville branch of the profession.

Tom and Lillie English have arrived in London. They express themselves as highly pleased with their American experiences.

Nobel, the ventriloquist, has made a hit in London. He has one figure which has close fitting ears, which wriggle in a very amusing way.

Armand 'Ary, a French singer now in London, is complimented by a London paper because she has more repose and less wriggle than most of her class.

"A bibulous bolero blessing beer," is the way a London contemporary speaks of a drinking song.

Mrs. Poole's children will have a benefit at the Canterbury, London, on Jan. 13.

Harry Rickards, the Australian manager, sailed for home from Marseilles on Dec. 3. He has booked European attractions as far ahead as 1898.

A Trilby Muddle is the title of a burlesque sketch by Wal. Pink and E. Brown.

Loie Fuller is meeting with the greatest success in her new dances at the London Palace.

The South London Music Hall will reopen on Dec. 23.

Lucy Daly and her pickaninnies will soon appear in London.

Sardanapalus, the new ballet, for which Sullivan has written the music, will be produced at the Alhambra in January.

Sims Reeves will make a tour of the provincial music halls of England.

Kamin, a Cingalese, gave an exhibition at the Alhambra, which, although sensational and extraordinary, was withdrawn after the first night.

The Steeus and Dr. Bodie, the ventriloquist, are contemplating a trip around the world under the management of T. H. Garside.

Chummie La Mara is an English serio-comic. She ought to be near the top of "Bill" Hall's list, along with My Fancy, who is dancing at Hammerstein's Olympia.

## VAUDEVILLE CORRESPONDENCE.

**CHICAGO, ILL.**—Hopkins' South Side Theatre: A bill of decided excellence was offered the past week, and the usual packed houses was the result. Among the entertainers was George Thatcher; he has lost none of his originality, he told many funny stories and sang two songs in his inimitable way. The Nelson Family were retained and appeared at both the Hopkins' houses. The balance of the programme was rendered by the Mays and Hunter, Ed Gallagher, Le Mar Sisters, Anna Wilmoth Curran, Lina Mae Crews, Nel West, and Mamie Klein. The drama Forgiven was reproduced.

Hopkins' West Side Theatre: The stock co. produced Lynwood in a very creditable manner, and specialties by the following were sandwiched between the acts: Bryant and Saville, musical act; La Fort Sisters, Nettie Fields, and the Nelson Family.

Lyceum Theatre and Music Hall: Business was large, showing that Manager Grenier was wise in reducing the price of admission. An entirely new bill of artists gave a splendid performance. The Martinettis headed the list. La Petite Victoria's wire act was interesting. She is quite young. Others were Meehan and Raymond, McMahon and King, Kenno and Welch, Carmen Sisters, Baker and Randall, Bonetta, and Cuttis Gardon. Trem is underlined, as are also the following combinations: Boston Howard Athenæum, Gus Hill's Novelties, Harry Morris' Entertainers, Isham's Octoroons, Washburn Sisters' Last Sensation, City Sports co., Weber and Fields' three cos., New York Stars, Fields and Hanson's co., and Reilly and Wood's co.

Olympic Continuous Vaudeville: Hyde's Comedians, one of the best organizations on the road, furnished the packed houses with the best kind of an entertainment. Fannie Mora sang a number of good songs, followed by Johnny and Emma Ray, Wilmot Duo, the Midgelys, Polly Holmes, Lizzie and Vinie Daly, Newsboy's Quintette, Harris and Walters, Fialkowski, Lester and McAvoy, George Murphy and Kittie Kurnaie Siegfried, Mason and Healy, Barr and Evans, Neva Fatali, McDonald and Stone, Lassard and Vandee, concluding with George Murphy's skit "A Morning with Justice Schwab."

The Casino: Manager Edwards retained the minstrels and added a number of specialties, viz.: The Electric Clarks, Maude and Allie, Nazarres, the Whites, McCabe and Emmet, the Freeze Brothers, Four Metcalfs, Dudos Twins, Baker Sisters, Campbell and Clark, Block and Harrigan, Hall and Murphy, McKenzie and Carton, and the popular minstrel Banks Winter. Business was not as large as the performance deserved.

Sam T. Jack's Opera House: The Bull Fighter co. played to very good business although it was their second week. The favorites Nettie Hoffman, Kitty Palmer, the Twentieth Century Girls, Rob Van Osten and Ed Morris appeared.

The Imperial Music Hall: Last week Manager Cort raised the admission from 5 cents to 50 cents. Although this was rather startling there was an increase in the patronage and every reason to believe the new management will make this house successful. Those who took part were Dave Marion, Lillian Monteray, Bessie Leon, Fred J. Hammill, Ethel Carter, The Gillettes, De Forrest Sisters, Sankey Brothers, Fannie Vedder, Beatrice Leo, Orville and others.

The Orpheus was well patronized throughout the week. Harding and Grenier, operatic duetists; Juno Salmo, Georgia Emery, John Williams, Pauline Parker, Dot Darlington, Jennie Roby, Agnes Castor, Lillian Perry and Nellie McPherson were in the bill.

Park Theatre: A big vaudeville show was given to splendid attendance, indicating that the Park has lost none of its popularity.

The London Musee and Ubig's Pavilion both offered very good shows to satisfactory business.

Hopkins' theatres will have extra bills for the holidays.

Hughey Dougherty, the minstrel, has been secured by Maze Edwards to appear with the Casino Minstrels, for a brief engagement. HARRY EARL.

**CLEVELAND, O.**—John W. Isham's Octoroon co. played to good business last week, giving a highly entertaining performance, both in a musical and specialty way. Madame Flower, who is dubbed "the Bronze Melba," rendered several selections from operas, assisted by Fred J. Piper and the full co. She was greeted with much applause. The Hyer Sisters are as popular as ever. The turn of Mr. and Mrs. Tom McIntosh made a hit. Frank and Ed Mallory gave a great song and dance act. Altogether it was a good bill and worthy of all the pleasant things said of it by the local critics.

The attraction for Christmas week at the Star Theatre will be Rice and Barton's Rose Hill Folly co. with Pauline Batchellor, the burlesque queen, who is a great favorite in Cleveland.

Sam Devere's co., with the oriental dancer, Omene, commence a week's engagement Monday at the Star Theater.

The best wrestling match of the season took place last Thursday night at the Star Theatre between McLeod and Atherton. The match was won by Ed Atherton.

Manager Wood Campbell and Ed Atherton left for New York last Friday to arrange a wrestling match with any wrestler in America.

The cake walks given by Primrose and West's Minstrels at the Lyceum Theatre and participated in by local colored talent were quite a feature of their entertainments.

Professor Abt is spending the holidays with his family here.

The phenomenal business done by Weber and Field's week before last is still the topic in theatrical circles.

WILLIAM CRASTON.

**CINCINNATI, O.**—Week of Dec. 8-14 People's has Flynn and Sheridan's Big Sensation Double Show, which is composed of two companies, one of white artists and one of Creole. Both have prominent parts in the burlesque. The well-known Zitella is with the co., as is also Juliette Nelso, the wire-walker; Snyder and Buckley, the musical team; Carrie Dunn and Annie Collins, sketch duo; Flatow, the eccentric; Eaton and Weathers, and the Farrells are the rest of the performers.

Freeman's: Sharp and Flat appear in their specialty, The Professor and His Pupil; Hanley, Logan and Hanley have a refined comedy act; Alice Gilmore and others complete the programme.

Fountain Square: Harry Morris' Twentieth Century Maids, John T. Hanson, Emerson and Carter and Coakley and Genaro; Leila Trimble and Nettie De Coursey, Clarice Terry and others posed in living pictures, the whole concluding with Too Much Trilby.

**PHILADELPHIA, PA.**—At Gilmore's Auditorium, Fred. Riders New Night Owls' Burlesquers the attraction for week, presenting a brilliant galaxy of stars, prominent being Marie Stuart in her French imitations; Florence Miller, the burlesque queen; Sam Collins and May Clark Van Osten; Gordon and Lick; Sabaret, the dancing wonder; Blanche Walmouth; Lew H. Carroll, the burlesque, A Pack of Cards, and Princess Kuta-Kuta in The Christian's Dream.

The Bijou Theatre continues with another strong array of attractions. Lew Dockstader and the Zalva Trio remaining from last week, the new stars being Lydia Yeamans Titus, Marlo and Dunham, gymnasts, Smith and Campbell, McMahon and King, the Abreus, John E. Drew, Dilke and Wade, the Dalys, May Wentworth, Mecker and Mack in a grand entertaining programme to packed houses. Charles Dickson with Lillian Burkhart and George B. Leonard in the comedietta "The Salt Cellar," and Lockhart's troupe of performing elephants were to have appeared here this week, but postponed till a week later on account of their success in Mr. Keith's other houses.

The Lyceum Theatre presents Turner's English Gaiety Girls, comprising a co. of thirty-five people, with their own scenery and two new burlesques, with prospects of large business. S. FERNBERGER.

**BOSTON, MASS.**—At the Grand Museum N. S. Wood in The Orphans of New York was the dramatic attraction of the week. In the olio appear Colby and De Witt, Nanoni, Franklin and Modell, John V. Powers, Jones and Taggart, George Martin, John Murphy, James McElroy and others.

Rose Lydell's London Belles are at the Lyceum this week. Among the entertainers are Campbell and Shepp, Madaline, Leo and Chapman, Jones and Le Pearle, Lincoln Ellwood, Kelly and St. Clair.

The French Gaiety Girls, headed by Cyrene—Boston's own Cyrene—are at the Palace this week. In the co. are Robsart, Chantrell and Schuyler, Jessie Woods and Bella Irving, and Millie Tournour.

Japanese juggling girls are among the features at Austin and Stone's this week. In the olio are Richmond and Glenroy, the Gildays, Marion and Pearl, the Bartons, Miles and Ireland, May Walsh Ireland, the Smith Brothers, the two Kidds, Billy Burke, "Our Daisy," Maud Detty, the Ricci Sisters, William H. McCart, Charles H. Dean, Randall and Emmett and Al Lubin.

At the Howard Athenæum the bill includes Sheik Hadji Tahar's Arabs, Filson and Errol, Lizzie B. Raymond, Jack and Joe Binns, M. H. Wilson, Isabella Carlin and her educated brutes, Montague and West, Drawee, the two Graces, Billy and Lena, McCarthy and Reynolds, Gertie Harrington, Billy Jackson, William Troy, M. C. Drew, Ada Jones, George Sherman, Millie Perkins, Kitty O'Neil, and the Howard, comedy co.

At Keith's this week the stars are the Dunbar Trio, McIntyre and Heath, the Bruet-Riviere, Susanna Schaffer, Falke and Semon, Fields and Lewis, Walter Stanton and wife, Frank White, and Lillian Granger.

JAMES HARRIS.

**PROVIDENCE, R. I.**—Rose Sydell's London Belles' Burlesque co. played at the Westminster Theatre week of 9, and gave an entertainment that compared favorably with any that has been seen here recently. A comedy entitled Widow Wynne's reception, in which Rose Sydell, Alice St. Clair, F. M. Jones, and Joe K. Kelly have the leading parts, opened the performance. The olio began with a dance by Madeline Forest, followed by a comedy sketch by Frank Jones and Ida La Pearl; Thomas Leo and Jessie Chapman did a novel gymnastic sketch; Rose Sydell sang a number of her catchy songs in a delightful manner, and appeared in several attractive costumes; W. S. Campbell and Joe Sheep, German musicians, did a good turn; and Joe Kelly and Alice St. Clair's black face act was excellent. Lincoln Ellwood, the male soprano, closed the olio with several well rendered songs. The whole closed with a laughable extravaganza, entitled The Continuous Show. Business good.

Rentz-Santley Burlesque co. 16-21.

H. C. RIPLEY.

**SAN FRANCISCO.**—The Orpheum's attractions this week are of high class, hence the tremendous business. Sadi Altarabi, the equilibrist, opens the bill with his skilful and daring high balancing feats. Alice Dellis, a singing soubrette, is fair. The Pivote Pinaud Troupe afford considerable amusement in their pantomime acts, and the Anderson Sisters, equilibrists, evoke much applause for their difficult balancing act. The Bogard Brothers and their two bears excite a great deal of interest. Martha Malby, the French singing comedienne, is an entertainment by herself. Grante and Maud do a wonderful wire act. The Judge Brothers as acrobats are way above par, and the Allisons are exceedingly clever as trick dancers. Next week, Hill and Hull, grotesque artists, and Signorita Clotilde Aubina, a noted hand balancer, will make their first appearance.

People's Palace has been drawing great crowds all week, and for a free show the programme is a long and interesting one.

Gilbert and Goldie and Thomas Leary returned last week from Denver, where they have been playing an extended engagement at the Orpheum.

H. P. TAYLOR, JR.

**JERSEY CITY, N. J.**—The offerings at the Bon Ton Theatre 9-14 consisted of the Ducrows, thrilling mid-air leapers, from the dome of the theatre to the stage, the four Cohans in a sketch, introducing automatons and dancing dolls; George Spencer and Minnie Sartelle, instrumentalists, vocalists and crayon sketchers; the McCoy Sisters, a charming little pair of singers and dancers; John Starr, in juggling act; Merritt and Sheldon, sketch; George Graham in a monologue act that is full of new and catchy stuff; Shayne and Worden in a good sketch; Ned Barry, a descriptive singer, with a good voice and well-chosen selections; the Holbrooks in a pleasing musical act; Walter Hyde, a trick violinist, who can do anything he wishes with the fiddle; and Lena Lecouvier, a serio-comic, with a fine voice. Business good.

George Clarke, the advertising agent of the Bon Ton Theatre, has signed to go with the advertising brigade of Barnum's Circus next Summer.

Sol. Weinthal, manager of the Star Theatre Hoboken, was initiated in Jersey City Lodge of Elks 9. Sol has many friends in this city, and he got the worth of his money.

George Graham, who is doing a fine monologue at the Bon Ton Theatre 9-14 has a new repertoire, and his methods are new. He catches his audiences on the start. WALTER C. SMITH.


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PHOTOGRAPHS

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**ALBANY, N. Y.**—Gaiety Theatre (Agnes Barry, manager): The Watson Sisters' Burlesque co. opened 9 for a week. Marie Rogers is a good contralto vocalist, Bentley and Cameron are clever musicians, James Lowry and Nellie Hanley appeared in a sketch, Allie Willard and Norma Brown are deserving of the title, "Ginger Girls." The well-known and popular Vidocqs precede the mid-air performance by the Watson Sisters.

**NEWARK, N. J.**—Waldmann's Opera House (Fred Waldmann, manager): The Rose Hill English Folly co. opened a week's engagement 9 before a very good house. The co. comprises Clara Laurence, Crawford and Young, Van and Leslie, Pauline Batcheller, Georgie Lamoreaux and Morton and Eckhoff. Two burlesques were introduced, A Trip to Newport and Seaside Frolics. The co. was up-to-date and gave a very pleasing programme. Al. Reeves' co. 16-21. City Sports 23-28.

**ST. PAUL, MINN.**—Olympic Theatre week 9 the co. presented a laughable farce, The Hotel; or, Two Gentlemen of Leisure, also a good olio opening to a fair attendance. The performance took well. Entertainers Gerounde Haverly, Lizzie McKeever, Mabel Carew, Prof. Lavina, Fralick and Ahlers, Clem Savage, acrobatic clown, Jim Morrison, Ed Markey.

Bodega Concert Pavilion week 9, regular co. presented a funny comedy, The Statue Blanc, and a taking olio, opening to promising business. The co. give a good performance. Entertainers: May Deagle, Amy

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HARRY C.
# CARLETON AS SVENGALI

At Liberty Dec. 16. Address Mirror Office.

RECORD. 92 and 4, Empire Theatre, New York. 93 and 4, "Seabrow." Chas. Frohman's "Girl I Left Behind Me Co." 94 and 5, "Pagin" Ella Proctor Otis. Big production of "Oliver Twist." 95, Svengali, A. M. Palmer's Trilby Co. No N.Y.

Ellsworth, Jos Duncan, Harry Sutton, and Charles Ellsworth, Mr. Dillocks.

**PITTSBURG, PA.** Academy of Music: Irwin Bros. ers specialty co. opened to a crowded house and gave a first-class bill. The co. is a strong one, comprising Cushman and Holcomb, Todd-Judge Family, O'Neil and Sutherland, Howard and Emerson, Johnson, Davenport and Lorella, Moore and Katcher, Fisher and Carroll, and Kittie Nelson. Next week, Harry Williams' Own Co.

Manager Davis' Avenue Theatre: Crowded afternoon and evening. A new list of attractions was presented, including Bryant and Richmond, Dixon, Bowers and Dixon, Beely and Martha, Alice Hanson, the Sawyer Myra Morelle, and Louise Moore in Gentle Gerrie.

World's Museum Theatre: The Gaiety Burlesque co. opened to a good house and gave an attractive bill.

J. J. DONNELLY.

**HOBOKEN, N. J.** Star Theatre (N. S. Wenthal, manager): Ed F. Rush's White Crook co. 9-14 to good houses. The co. includes Flora Trueheart and Kennedy, Nellie Franklin, Turner and Russell, Anna Chance, Ray Malcolm, Pauline Scott, Agnes Behler, Carrie McDonald, Alice Dillon, Frankie Gorman, Beatrice Hathaway, Ignatz Caston, Blanche Latelle, Janette Woods, Pearl Marqueen, and A. Patterson. Down Burlesque and Novelty co. 16-21.

**TOLEDO, O.** Auditorium (Frank Burt, manager): Week closing 14: Professor John G. Schaefer, mesmerist. Brennen and Wheeler, sketch. Nellie Carlisle, dog circus. Hanley and Hart, musical artists. Harry Fenton, equilibrist. Mabel Sisson, soubrette. Van Aiken, McClure and Hill, horizontal bar. Lincoln and Goller, comedy. Nelson Sinclair, slack wire.

Amelia Glover left here for New York at the close of her engagement 7. She received bad news from her husband, which gave her a shock. She has the heartfelt sympathy of all her friends here.

**NORTH ADAMS, MASS.** The Bijou Theatre license was revoked, but after being closed three days another one was issued and everything goes on merrily. A good show was presented 9-14 by the All-American Stars.

**EASTON, PA.** New Palace Theatre (Miles and Graham, managers): The bill this week contains the names of Frey and Le Maire, Sharpley and Flynn, Adele St. Alaire, Nolan and McShane, and Fanchette, a French acrobatic dancer. The managers report business to be picking up at this old stand, and as they are doing their utmost for the comfort and pleasure of their patrons, they deserve success.

**LAWRENCE, MASS.** Park Theatre (L. F. Colcord, manager): One of the best bills of the season was given week of 9-14, with the following people: Nellie Diamond, Will G. Mack Haynes and Redmond, Eva Leslie and the Pantzer Trio.

**KALAMAZOO, MICH.** Grand Opera House (W. G. Rush and Al Dutay, managers): Week of 9, the Allyns, Dan Ranfail, Tom and Trixie Wade and the Murrays.

**NEW HAVEN, CONN.** Poli's Wonderland Theatre (S. Z. Poli, manager): A great bill this week is filling the house to the doors at every performance 9-14. Names on the bill include Mullaney and Lincoln, the California Trio, Ada Jones, the Daiys, who made quite a hit, Dewitt Sisters, Mlle. Marguerite, Tim Cronin, Thomas and Carlton and the three Rackett Brothers. Next week, Will H. Fox and others.

**BUFFALO, N. Y.** Court Street Theatre: Sheridan and Flynn's City Sports played to big houses 9-14. The Nelson Sisters present a wonderful acrobatic turn. Joe Flynn has new gags and a budget of songs. The burlesque is entitled A Hot Night, introducing ballet. The show as a whole is a good one.

At Shea's Fred M. Dellan is a great favorite. Binns and Burns also present a clever act.

**HARRISBURG, PA.** Davis's Eden Musee Theatre (Edwin Young, manager): Good business continues at this house under the above popular manager. This week the following strong comb. appears: Kimura, Japanese wonder worker, assisted by Ottura; Coleman and Martin, musical tourists; the Rhinehart Musical Family in songs, dances and instrumental acts; Mai Millhan, eccentric comedy; Cal Stewart and Jennie Martin, sketch artists.

**SPRINGFIELD, MASS.** Parlor Theatre (H. B. Tucker, manager): Week 9: Stanton's Vaudeville Stars, the Ventinis, hat spinners; Jeannette Rostelle, dancer; Yank Ono, the Irish Jap; the Daleys, Dutch specialists; J. C. Hughes, minstrel specialties; James and Ida Gilday, Irish comedians; Keating and Harris, musical comedians. A good show, that has packed the house.

## LETTER LIST.

*The list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised five days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.*

### WOMEN

Allen, A. Fitz
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Alward, J.
Adams, Maud
Abbott Sisters
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Arnold, Lou
Atherton, Nellie
Barton, Rose
Brown, Della
Blumenth, Adele
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Blythe, Helen
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Belford, Pearl
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"Carlotta"
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## THE ART OF YVETTE GUILBERT.

The art of Yvette Guilbert is entirely new, although ballad singing is very old. From the close of the thirteenth century, when the ballad form of versification arose in France, down to 1830, when the songs of Beranger were hummed by an entire nation, the highway singer was as common in France as the Italian organ man is in our streets to day.

The French writers have given more care and thought to song writing than the poets of any other nation, and the superior work that has naturally been the result has in France attracted a higher order of singing talent than is usually heard in the same class of stage performance in other countries.

But, so far, no French songstress of the past has ever succeeded in elevating the singing of songs to the dignity of a beautiful and distinct art as Yvette Guilbert has done. She is not, however, a ballad singer in the ordinary sense of the term. She is rather an acting and pantomimic singer, bringing to her work all the intelligence, intellectual study, fine tact, and intense emotional power that is requisite in the tragic actress. She has no voice to speak of, yet what little she has is delightfully sweet and sympathetic in tone. Her art does not require the voice of a Melba. She chants rather than sings her songs, and the accompanying music—such wonderful music, tumultuous or peaceful, sad or joyful, according to the mood of the poet—was not written for any greater vocal gifts than those she possesses.

Mlle. Guilbert has been very successful in securing a repertoire of remarkable songs—songs full of the pessimism of the day, but each a work of art. Most of them are by modern authors. Beranger is the most ancient of her poets, and Zanrof—the wicked Zanrof of the Quartier Latin—the most up-to-date. Few of their songs would bear translation, not that they are immoral, for morality, as a wit once remarked, is largely a matter of geography. Most of them sing, it is true, of subjects and persons the mere mention of which is offensive to the prude, but which, nevertheless, exist and are part of our lives. One of these is called "La Pierrense." The only possible translation to the word is our cruel one, "outcast." The *pierrense* belongs to a wretched class of women who ply their trade in the shadows of the Paris fortifications. The woman's lover is a cut-throat. He commits a murder, and when he pays the penalty on the scaffold, his female accomplice watches the execution from a distance. The song, with its sinister and lugubrious accompaniment, tells of their lives, of the love that bound these two degraded beings together, and of the woman's feelings when she sees her lover's gory head fall into the basket. The prevailing note in this song is one of frightful sadness and pathetic misery. Its realism is absolutely terrible. The coarse insouciance of the woman, her philosophical resignation to the fate that overtakes her partner, the indescribable pathos and haunting horror of the character is powerfully and admirably drawn by the singer both by facial play and pantomimic gesture. Each of the types represented calls, therefore, for character acting of the most skilful kind and all the more skilful as they are presented without the accessories of scenery, costume or make-up which go a long way in creating an illusion. Yvette Guilbert succeeds without these accessories. Each of her creations is a distinct study, marvelously elaborated, marvelously faithful to life. Her eyes, her mouth, her hands, her whole body are brought into play, each having its preconceived and allotted task. Another of the sad songs of her repertoire is called "La Soularde," and in this Mlle. Guilbert impersonates a wretched, drunken sot, who is stoned by the street urchins, and finally expires in the gutter. A rough translation of the song would run something like this:

No one ever knew her family;
She sleeps on the floor in an attic,
This drunken wretch
In the early morn she can be seen
On the pavement, on the sidewalk,
Aimlessly wending her way;
Her countenance wild.

An old shawl on her bare skin,
A hat awry on her gray head,
As she staggers on she lowly mumbles—
This drunkard.
The wine dealers, sneering, laughing,
On the threshold of their grog shops,
Say: "She has a tag, La Soularde'"

Poor old lost dog, seeking her hole
S metimes going, not knowing where;
Far from the gates she will wander:
This poor drunkard.
Street gamins surround her,
Shouting, singing, jumping, running;
Escorting, as like a body-guard,
La Soularde.

But she, caring for naught,
Goes on her way, wheresoever,
Then with stones they bombard
La Soularde.
After this brutal assault,
Blood trickling down her forehead,
She turns and faces her assailants—
La Soularde.

Seized with fear, they retreat
Before her furious gaze,
Fleeing 'mid surprised passers-by—
Vice in gray hair, stalking abroad.
She must be demented—
La Soularde.

But stay, you toiler and gamin;
Let her go her way quietly.
Who knows the dark secret her bosom guards—
La Soularde?
Perhaps she mourns a dead son,
Dimly thinking of happy days,
At night she thinks of her tardy end—
La Soularde.

When death, which she calls in vain,
Her wineglass shall shatter,
She shall bless it—
This poor Soularde.

Other songs in her repertoire are in a lighter vein. "Les Ingennes," one of the best, depicts the type of young girl hypocritically modest and demure, whom Marcel Prevost has so successfully satirized in his book, "The Demi-virgins." Guilbert's facial play, expressing the demureness, coldness, and assumed innocence of the modern young French girl, is wellnigh inimitable. Beranger's "Grand'mere" is another ballad in which she excels, the artist depicting an old dame who regrets her lost youth and ardor. In these lighter songs Mlle. Guilbert shows herself to be a finished comedienne as well as an actress of rare emotional power.

A. H.

## THE DIGBY BELL CLOSING.

Digby Bell arrived in town yesterday, and paid a prompt visit to THE MIRROR office to explain about his sudden closing in Terre Haute last Thursday. Mr. Bell was accompanied by John McGhie, who corroborated all his statements.

"First of all, I desire to say that I was not the responsible party with the organization known as the Digby Bell Opera company. I was a servant of Messrs. George C. Tyler and Jacob Rosenthal, who claimed to be backed by the Knabe piano company. Before leaving New York I informed all the persons engaged that I was simply employed like themselves by Messrs. Rosenthal and Tyler."

In proof of this, Mr. Bell produced his contract, which in every clause bore out the truth of his statement.

"The opera to be used was Nancy Lee, by Fred Miller. I only agreed to use it on condition that Edgar Smith or some other competent librettist should re-write it. It was three full weeks before Smith was engaged to do this. He made a new piece out of it, invented a new story, wrote new comedy scenes, and on the ashes of a fiasco built up a fresh and original piece that was praised everywhere as a success of the first water.

"In Cincinnati Mr. Tyler came to me and told me that unless I consented to play Sunday night at the People's Theatre we would not be able to leave town. The People's is a low variety house, and I forfeited my reputation forever by consenting. But, sooner than see the venture die such an early death, I accepted the humiliating proposition. We played to two big audiences, with scarcely five women in the house. That took us out of Cincinnati, and we struggled along with varying success through the South.

"But the route booked for us was a preposterous one. The jumps made would have eaten the profits of any company our size. Moreover the advance work of Rosenthal was abominably bad. We would reach a town to find scarcely an advance notice in any paper and then a bald, badly written article that tended more to injure than help us. Mind you, I was merely working to keep the company afloat. My wife and I never got a cent of salary or profits. We found to our dismay that Rosenthal was sending us into territory covered by Lillian Russell and Camille D'Arville. In Nashville we actually played against Miss Russell. There's booking for you! She had a $1,200 house and the Digby Bell Opera company had a $400. Tyler came to me and said: 'We stand right here unless you will go to Miss Russell and borrow $120. That will take us out of town and I will return it to you out of the first money that we get in the next stand.' There was no help for it. The pill was a black one but I swallowed it. It was the crowning humiliation of the tour. I went to Miss Russell so shame-faced that I could scarcely look her in the eye. God bless her! If I'd asked for $500 she would have given it to me at once.

"Evansville, Ind., our next stand, was the home of the author of Nancy Lee, and we looked for good business. But the papers had not been properly attended to, and we had a small house. The receipts were attached by Mr. Miller for back royalties.

"At Terre Haute, the Elks gave us a benefit out of friendly interest to me. It brought us very little and so as we were veering from bad to worse, hotel bills accumulating and nothing to meet them with, I decided to close the season then and there. My wife and I were willing to work gratuitously to keep the company going and bring them back to New York. But I refused to incur debts of any kind and as we were getting deeper into the mire, I went round to each member of the company and explained the situation. They all exonerated me from any blame. They knew how hard I had worked and the sacrifices I had made. Tyler alone was the responsible man, and they all knew it. So as I had no money and could not help them by staying there, I left Terre Haute and came on to New York. When I had my own company out three years ago, I brought them all back and borrowed $1,200 to do it with. But this was not my company, though unfortunately for me it bore my name. Never again will the Digby Bell trade-mark be tacked to any future organization, let me tell you."

## THE ENGLISH VERSION OF FAUST.

To every reader of Goethe's Faust, the adaptation of this great and beautiful poem by W. G. Wills, as presented upon the stage by Sir Henry Irving and Miss Ellen Terry, must prove a stupendous surprise.

The tragedy of life which, in the original, moves us with deepest sympathy for the suffering of the human heart, becomes distorted, and we are constantly shocked by the grosser elements which are brought into undue prominence. The wonderful monologue at the beginning of the poem which so admirably portrays the unquenchable thirst of the human soul for knowledge, as well as the limitations of the human mind, is quite lost sight of, and Faust at once signs a compact with Mephistopheles, for no other purpose, seemingly, than to dash into the wildest orgies.

Instead of the Gretchen of our imagination and of the German stage, who has become endeared to us by her sweet, unsuspecting simplicity and exquisite innocence, we find a posing coquette whom Mephistopheles may approach with advice, and, most astounding of all, to whom he may hint the murder of her infant! How different is the original conception of her character, where her instinctive feeling revolts against his presence, and he never approaches her directly, having no influence over her purity and innocence. Her sweet simplicity appeals to all hearts. How unaffectedly she tells Faust the story of her every day life, with its little toils and sacrifices, of her devoted love for her baby sister, in such sharp contrast with the tragedy of her later life when the love for Faust has entered her heart, and when she, forsaken, in despairing shame and madness, destroys her own babe.

AN IMPRESSION OF GUILBERT.

In the English version Mephistopheles cautions Margaret (the name sounds almost harsh, divested as it is of the tenderness of the German diminutive, Gretchen) not to mention religion to Faust. This seems an impossible situation, and an utterly false interpretation. In her purity and childlike faith Mephistopheles cannot have any power over her. Nor can he, by any chance, approach her directly; nor does he, in the original text, except once in the scene with Martha, and there he himself is touched by Gretchen's innocence, which is in such exquisite contrast to Martha's depraved nature that he is forced to exclaim "Du gut's, unschudig's kind!" After this scene Gretchen continually expresses her natural aversion to what is evil. Haunted by alarming fears for Faust, she questions him concerning his religious convictions, giving utterance to her instinctive horror of Mephistopheles. She endeavors to reconcile her own belief with Faust's words, concluding that they signify much the same ideas as those of her pastor, only differently expressed. When scornfully derided for submitting to a catechism, Faust calls Mephistopheles a monster, because he is not able to comprehend Gretchen's pious dread lest the man she loves may be lost eternally.

Of the grand scene, in which Faust learns of Gretchen's imprisonment, and where he startles even Mephistopheles with indignant rage at the words, "Sie ist die Erste nicht!" nothing remains but the words. Mephistopheles fails utterly in his design to drag Faust down to destruction by urging him on to sensual pleasures and gross passions in the scene in the wine-cellar, and again on the Brocken. Gretchen's love proves to be a redeeming power through which both she and Faust are eventually saved. Gretchen submits to her penalty here below, and through her suffering, repentance and abhorrence of evil finds salvation for her soul. Though she may escape the earthly penalty of her deeds if she will consent to follow Faust and be guided by Mephistopheles, yet she turns away with horror, renouncing her love for man to give herself up to the judgment of heaven. Faust has cursed the world and all human feelings, yet his soul constantly asserts itself. In the prison scene he shudders at "der Menschheit Ganzer Yammer," and although Mephistopheles drags him away, the voice of Gretchen calls to him, echoes in his heart, and the memory of her unbounded love preserves his better manhood. After this terrible sacrifice of the woman whom he has loved, earthly passions can never again hold sway over Faust's heart, and in Goethe's tragedy he awakes (in the second part) to new life, a stronger and nobler man.

On the German stage the spectator follows the play with absorbing interest, and the final catastrophe overwhelms him with intensest pity, whereas the English version leaves the spectator almost unmoved. Instead of producing an ennobling impression upon his mind and heart, he carries away only a remembrance of spectacular effects, with Mephistopheles as a fiery element with electric flashes playing about his presence. Such a representation of a noble, poetic creation, admittedly one of the greatest ever conceived, is hardly worthy of the talents of so admirable an actor as Sir Henry Irving, nor does the interpretation of the character of Gretchen by Miss Ellen Terry add to her laurels.

HULDA GEIST.

## CUES.

The "Stabat Mater" was sung on Sunday night at the Metropolitan Opera House. Anton Seidl conducted and there was a full chorus. The soloists were Plancon, Mauguiere, Madame Nordica and Gertrude May Stein.

The Twelfth Night Social Club had as its guests yesterday afternoon Madame Antoinette Sterling and Max O'Rell.

The Spring tour of Evelyn Gordon will be under the direction of John Connors, manager of the Calumet Theatre, South Chicago. Miss Gordon's repertoire will include Camille, Romeo and Juliet, and a new dramatization from the German of Mosenthal's Deborah. W. G. Colinge has been engaged as business manager and C. W. Crane for the advance.

Francis Drake will play Aileen Millar in Sutton Vane's play, In Sight of St. Paul's.

Ethel Tyler will retire this week from Nellie McHenry's company.

Lottie Hope has joined Hands Across the Sea to fill a temporary vacancy.

Lottie Melrose presented her husband, Henry Fenton of The Sidewalks of New York company with a bouncing baby girl on Dec. 9.

Maude Amber has joined The Star Gazer company for the balance of the season.

Mamie Carleton, Lucia Hartford, Agnes Murray, Lillian Tulane, Anna Pomeroy, Frankie Peterson, Cecile Murray, Adelaide Starr, Janet Hills, H. Lanstedt, A. J. Lyman, L. C. Tibbets, Charles Lamb, and Fitz Emmett are members of the Minnie Palmer company. William Gill is the stage director.

In a recent issue the Cincinnati *Enquirer* retracted and apologized for a statement that appeared in its columns on Mr. Clark reflecting upon Polly Winner, who in private life is known as Edward P. Temple. The *Enquirer* was imposed upon by a person then in its service, and quickly and thoroughly made amends for its error.

Everything seems to indicate that Sanford's Theatre at Thirty first Street and Third Avenue will be ready for opening on Monday, Dec. 30. Work during the past few days has progressed satisfactorily, and as Mr. Sanford's contract calls for its completion by that date there seems no doubt that this last addition to New York's theatrical buildings will have a brilliant opening on the first week of the new year.

Fanny Bowman's place in Frederick Warde's company has been taken by Lucia Moore, a Southern girl.

Charles T. Ellis may undertake a tour in Australia with The Alsatian.

Blanche Rice, while playing in Hands Across the Sea at Binghamton, N. Y., on Friday, was stricken with pneumonia. She was taken to her hotel in a carriage. Manager Solomon at once wired for her mother, who is now with her.

The 125th anniversary of Beethoven's birthday was celebrated on Sunday night in the Academy of Music by the Beethoven Maennerchor and by the Arion Society in their club house on Fifty-Ninth Street.

The Babel Concert company closed at Evansville, Ind., in consequence of the illness of Mr. Babel.

Jack Land and D. D. Smith are in advance of Hardy's Passing Players, a clever company of artists managed by Punch Wheeler.

C. Blanch Rice, who takes the part of Lucy with Maurice Freeman in Hands Across the Sea, was prevented by illness from appearing Dec. 8, and her part was assumed by Nadine Winston in a manner that gave satisfaction to the audience. Miss Rice will rejoin the company as soon as she is recovered.

The programme at the Professional Woman's League on Dec. 9 consisted of songs by Katherine Evans Von Klenner, Miss Kent, Queenie Vasser Lynch, Miss Waltman, and Antoinette Sterling; recitations by Nellie Nelson, and brief addresses by Miss Winslow, Mrs. Palmer, Mrs. Crowly, and Mme. Stirling.

Thomas Hollis, formerly one of the principal jig-dancers and clowns in the country, was committed to the Suffolk County Almshouse at Zapkank, Dec. 11, for vagrancy. Hollis is seventy-five years old and slightly demented.

There is an unprecedentedly large number of English actors in New York this week. The theatres and the streets teem with them.

A musical tea for the benefit of the Home Fund of the Women's Press Club will be given at the Waldorf on Thursday afternoon. Marguerite Merrington will read selections from her new comic opera Daphne, and singers and musicians under Albert Morris Bagby's direction will contribute an excellent programme.

J. J. Baird, manager of Baird's Opera House, Lansing, Mich., says: "Your complimentary notice of my programme seems to have been read by everybody, and every reader seems to have a desire to obtain a copy. Will you kindly do me the substantial favor of requesting applicants to enclose postage? The amounts I am now expending would soon pay off Punch Wheeler's indebtedness."

Mrs. Neil Burgess is honorary treasurer of the Star Theatre, and her duties are to sell the first seat at every change of bill. She opened the wicket for the revival of The County Fair, and the first caller was a man who wanted and obtained a block of eight orchestra seats. With this auspicious transaction Mrs. Burgess withdrew from official duties for a time.

## THE DRAMA IN GERMANY.

BERLIN, Dec. 1.

Director Blumenthal did a good work when he presented us last week with Edmond Rostrand's three-act comedy, Les Romanesques, German verse, by Ludwig Fulda.

This dainty picture of Rococo times, so airy, so like a Summer night's dream, plays lightly with the serious, and caricatures the comical with delicate humor. The figures flit in and out repeating their rhythmical verses, and the easy grace of the whole reminds one of a serenade softly played on a string orchestra.

I could not but wonder during the evening why some good composer had not made a ballet of it. What an opportunity for good pantomime and fairies and imps! What costumes! What scenery!

As the curtain rises we see two gardens separated by a wall. On the top of this wall are perched two figures—a maid in pink and white with powdered hair, and a youth in mauve. He, Percinet, is reading Romeo and Juliet. She, Sylvette, rolls her pretty eyes heavenward and sighs. They speak of love and also of the hatred which exists between their fathers. They are young and they yearn for something romantic, something thrilling. Suddenly they hear steps. A last embrace and they disappear.

The fathers enter and, to the intense surprise of the audience, they climb to the top of the wall and fall into each other's arms. Now, for the first time we discover the true state of things. They are old friends and want their children to love each other. Their plan is simple. They know the children are romantically inclined, so they pose as bitter enemies. Hence the wall. It is the old story of the forbidden fruit. To force matters to the point at once, and also to bring about a plausible excuse for their reconciliation, they hit on the idea of a sham abduction. Here arrives the fencing-master, Straforel, "dealer in abductions, first, second and third class, with or without moonlight." A first class is selected. Ten men, masks, two negroes, music, torches, fighting, one death, so many francs. When the hour for the evening rendezvous arrives the ten maskers enter stealthily with music and moonlight and all the rest. Sylvette is seized cries for help, and Percinet scales the wall, sword in hand, and puts the maskers to flight with the exception of one, the fencing master, who falls with the thrilling words "I die!" Sylvette throws herself on Percinet's breast; fathers enter embracing, and on the tip of his sword the prostrate fencing-master presents his bill for the "abduction, first-class." Tableaux!

In act second we find the wall torn down and more's the pity. The fathers see each other all day. They quarrel. They even come to blows. The young lovers discover they have been imposed upon. No more rendezvous. No romance—and they quarrel too and Percinet goes into the world to seek adventure.

The last act finds Straforel disguised as a mason building up the wall again; and later disguised as a Marquis, in which role he gives little Sylvette such a dose of romance that she is glad enough, when Percinet returns worn out and disgusted with his unfortunate adventures, to forgive and forget, and drink of the waters of calm reality. The play closes with an old-fashioned epilogue. The different parts were admirably done by Frl. Elsinger, Herrn Stahl, Guthery, Suske and Waldow. Frl. Elsinger looked charmingly pretty in her Rococo gowns and moved and spoke with dainty girlishness. Ludwig Stahl did most admirable work as Percinet. Real feeling and *esprit* were mingled with exquisite reading and grace of movement.

PAUL LINDAU'S CURTAIN RAISER.

Les Romanesques was preceded by a new one-act play in verse by Paul Lindau called Venus of Milo. This bit Feuilletonism cannot be counted among the best of this author's works. The verses are correct but lacking in inspiration and rhythm. The story is Grecian but the treatment very modern. Yet, as is always the case with Lindau, the scenes are cleverly put together and here and there one caught a glimpse of real poetry. The principal roles were in the hands of Frl. Jenny Gross, Oscar Sauer, Emanuel Stockhausen and Ludwig Stahl.

REVIVALS AT THE BERLINER THEATRE.

Two revivals took place within the last ten days at the Berliner Theatre. The first, Hasemann's Daughters, by Adolf L'Arronge, which met with decided success. The second, Grillparzer's tragedy in five acts, Hero and Leander.

This latter gave the estimable actor, Dr. Max Pohl, an opportunity of making a most successful debut as stage manager. That the Hero was not up to Grillparzer was not his fault. The Leander of Otto Sommerstroff was full of freshness and warmth, and his modulation of voice and verse reading were a treat to lovers of elocution.

A NEW DRAMATIST.

Ernst Rosmer (Frau Bernstein of Munich) made her debut as dramatist this week at the Deutsches Theatre in a comedy in four acts entitled Tedeum.

There is much which could be said of this play both for and against. It shows talent, decided talent. The style is particularly clear and decisive, reminding one often of Ibsen, or still better, Gerhardt Hauptmann. Two of the characters, those of the father and daughter, are exceptionally well drawn. The pathetic element is more than good. On the other hand, the development of the plot savors of the theatrical, especially in the comedy parts. The sayings of the mother are often crisp and clever, but these sayings do not suit the character. In more places than one the inexperienced writer is recognized. For instance, there is talk at one time about a certain loaded gun. Naturally we expect a point scored with this gun, but that is the last we hear of it. Then again, the young lawyer hints that the daughter will not marry him because he is a Jew, and naturally we await a bit of a conflict on this point only to discover again that it was useless alarm. This is a false method inexperience often chooses to stir the attention of the audience for the moment. The play on the whole was received with much applause. The principal parts were in the hands of Herrn Hermann Muller, Emanuel Reicher, Rittner Biensfeldt, and Frl. Marie Meyer.

LITTLE LORD FAUNTLEROY IN BERLIN.

A matinee last week at the Adolf Ernst Theater brought Little Lord Fauntleroy for the first time before a German public. It met with great success, and will fill the bill this week in the evening. The "Little Lord" was played by Frl. Frida Brock from the Neues Theatre.

I dropped in the other night at the same house to see the seventy-seventh performance of Paradebummler. I think I am safe in stating that Mr. Brandon Thomas, in procuring this farce, has gotten the very best thing of the kind now out. It was played with the freshness and life of a first night, and Director Ernst as the father was inimitable.

The public is already bemoaning the fact that they will not have this popular artist with them after this season. It is to be sincerely regretted, for Director Ernst has done more good in his particular line of entertainment than any other man in Berlin and as a refined farce comedian he stands among the first of his country.

The evening before I happened in at the Theater Unter den Linden and saw the Obersteiger. After I had been there a few minutes I wished I hadn't.

The tenor—why did the Lord give a man a tenor voice at the expense of his brains? Well, the tenor made a mel dramatic part of it. I think I may safely state that this is the first time this feat has been accomplished on any stage. The rest of the performance was on a par with the tenor. My thoughts continually reverted to Vienna and the performance I once saw there with Girardi. And I wished it was not thus! The same company is now doing Mikado and Sir Arthur Sullivan, who is here attending the first performance of his Ivanhoe, was cordially invited to attend last night. He is some better today.

Strange to say, the Berliners don't even know the difference between a good and a bad operetta performance. Possibly because they only see the latter kind. They have excellent farce and light comedy, but the average operetta performance is impossible. I have often asked those who ought to know why it is and have always gotten one of the following four answers. 1. The Berliners are too earnest. 2. They are too deeply and classically musical. 3. They are too heavy; and one answered quite seriously that they are too literary.

SUNDAY PERFORMANCES.

The Sunday afternoon performances of the Imperial Opera House Company at Kroll's Theatre at reduced prices have been in every way so successful that the Imperial Schauspiel House has followed the example and has begun Sunday evening performances at the same house at the same reduced rates. These, however, do not interfere with the Sunday evening performances at the regular house.

It is whispered that Sudermann has had a falling out with the Berlin manager who, up to now, has always been the first to bring out his plays, and in consequence he gave his new play Gluck im Winkel to Director Burckhard of the Vienna Burg Theatre, to the Imperial Theatre in Munich, and to the Lobe Theatre in Breslau, before he gave it to Berlin. It was given some few days ago in Vienna with Adele Sandrock, Sonnenthal and Notterwurzer with great success.

After the Schiller cyclus, running here now at the Imperial Schauspiel, we are to have Richard II. and a new drama entitled Mohamed by Osso v. I. Pforsen.

A new comedy, Ein Unbeschribsenes Blatt (An Unwritten Page), by Ernst v. Wolzogen, has been accepted by Director Brahme for the Deutsches Theatre.

Ludwig Fuldas' comedy Comrades was awarded the Bauernfeld prize in Vienna. This prize amounts to 2,000 gulden ($840).

At about the same time Rovetta's new play, Realism, was awarded a Government prize in Rome.

Manager Rosenfeld closes his Berlin season this week, his little folk giving the 100th performance of A Trip to Mars and a matinee of Schneewittchen. He has had a decided success both artistically and financially.

IVANHOE A FAILURE.

Sir Arthur Sullivan's opera, Ivanhoe, was given this week at the Imperial Opera before the court and a crowded house. It was beautifully staged, but nothing could prevent its having a dismal failure. Sullivan returns next week to London.

Z. E. F.

## THE ELKS.

Jersey City Lodge held memorial services in the Tabernacle, that city on Dec. 1, and many were turned away from the church, so great was the crush. The programme was a credit to Brothers James F. O'Mealea, John A Kapp and Frank A. Coghill. After the opening ceremonies by Exalted Ruler Winfield S. Weed the Elk's Quartette sang; Brother William H. Friday, who had come from Washington, delivered a stirring address; Bernice James sang a soprano solo; Brother Milton Roble spoke on brotherly love; Brother William Broderick sang the "Palms" in such a manner that it was with difficulty that the audience realized the time and place, and were forced to forego applause; Brother J. Leslie Gossin recited a poem, "Immortality," in a masterly and finished manner; Fred Bent played a fine cornet solo; the quartette sang again, and then followed the Doxology and Benediction.

The Worcester, Mass., Elks held their annual memorial services on Sunday night, Dec. 1. The house was crowded.

Memorial services was held by Racine, Wis., Lodge on Dec. 1 in Y. M. C. A. Hall. The attendance was so large that the Elks' hall would not hold the audience.

Anderson, Ind., Lodge No. 299 attended memorial services at the Episcopal Church on Dec. 1 and were addressed by Brother W. R. Myres.

East Liverpool, O., Lodge held their third annual memorial services on Dec. 3 at the New Grand. The Hon. M. A. Foran, of Cleveland, made the address.

Elizabeth City, N. J., Lodge held their annual memorial service in Masonic Hall on Dec. 1. Exalted Ruler George A. Squire presided. A glowing tribute was paid to the memory of Brother J. H. Steele, who was the only member lost by death during the year.

The members of the William C. Andrews company attended the memorial services of the Elks of Mankato, Minn.

Muskegon, Mich., Lodge held a social session on Thanksgiving night. The lodge held memorial services on Sunday afternoon, Dec. 1. The general eulogy was delivered by ex-Senator Sybrant Wesselius, of Grand Rapids. Among the guests were the Count and Baron Magri, of the Mrs. General Tom Thumb Lilliputian company.

Kokomo, Ind., Lodge held memorial services on Dec. 1. The Hon. John M. Cropsey, of Indianapolis, made the opening address.

Newburg Lodge held their lodge of sorrow on Dec. 1. Several of the Poughkeepsie Lodge were in attendance.

Duluth, Minn., Lodge, met in lodge of sorrow on Dec. 1. The eulogy was delivered by the Hon. Joseph R. Cotton.

Providence Lodge held its annual memorial service on Dec. 1. The formal exercises were conducted by Exalted Ruler William A. Phillips, and a quartette of mixed voices sang appropriate songs.

Seattle Lodge added three new members to their roll on the afternoon of Dec. 2. Herschel Mayal, Archie Allen and Tom H. Walsh, members of Dan'l Sully's company, were made full-fledged Elks. From the way in which they played their parts in the evening it was very evident that the ceremony had had no bad effect on them.

Des Moines, Ia., Lodge held a service on Dec. 1 out of respect to the memory of Dr. George L. Bagley of the Order.

New Haven Lodge, No. 23, held a benefit for their charity fund at the Hyperion Theatre on Wednesday, Dec. 11, on which occasion sixty of the members appeared in a minstrel first part. The olio was large and the closing features of the entertainment introduced local and visiting brothers.

San Francisco Lodge gave a social session for ladies at the Columbia Theatre recently. Estelle Clayton acted as honorary chairman and Leo Cooper as master of ceremonies.

Ollie Mack, of Murray and Mack, was made a member of the Indianapolis Lodge at Anderson, Ind., on Dec. 5. Visiting members from Indianapolis, Muncie and New York lodges enjoyed a social session on that night.

The Dubuque, Ia., lodge admitted twenty-five new members at a recent meeting.

At a recent meeting of the Youngstown lodge twenty-five members were initiated.

The Trenton, N. J., lodge celebrated its seventh anniversary on Nov. 21. Grand Exalted Ruler Myers, of Philadelphia, attended, and a banquet followed the meeting.

Rochester lodge, No. 23, gave its first ladies' social on Thanksgiving eve.

The Hartford lodge held its annual memorial service at Proctor's Opera House on Sunday evening, Dec. 1. John W. Coogan delivered an address, and the Rev. J. W. Bradin officiated as chaplain.

While Jersey City Lodge, No. 211, were in session on Nov. 15 a distinguished visitor arrived and surprised the members. He was Grand Exalted Ruler William Meyers of Philadelphia. Mr. Meyers joined in the social session that followed.

Hoboken Lodge announces a benefit for to-morrow.

Jersey City Lodge arranged a fine programme for the memorial services at the Tabernacle on Dec. 1. Brothers J. E. Keefe and E. L. Cranmer played organ voluntaries; Brothers J. Leslie Gossin, Milton Robles, and the Hon. W. H. Friday delivered addresses; Berenice James and Brother William H. Broderick sang solos and Fred Bent rendered cornet solos.

The Philadelphia lodge held a service of sorrow at Forepaugh's Theatre in memory of the comrades who have died within the last year.

The Boston lodge held its annual memorial service at the Park Theatre on Dec. 1 under the direction of Exalted Ruler Thomas J. Barry.

Cleveland Lodge, No. 18, held their Memorial Services on Dec. 1 in the Lyceum Theatre, which was filled by the members, their families and friends.

The recent benefit given at the Fifth Avenue Theatre for the B. P. O. Elks netted $1,265.50.

Brooklyn lodge held a lodge of sorrow at Plymouth Church in that city on Sunday afternoon, Dec. 1.

## OBITUARY.

Mrs. M. B. M. Toland, widow of Dr. H. H. Toland, founder of the Toland Medical College, San Francisco, died of pneumonia on Nov. 14, at the Occidental Hotel, in that city. The deceased was long prominent in San Francisco society, and was noted for her charitable work, her literary tastes, her charms as a hostess, her skill as an artist, and her beauty as a woman. Of late years she had become very well known as an authoress, it being her custom to issue a volume of verse every year, the profits from the sale of which she dedicated to the encouragement of art. She wrote "Onta Ora," a poem dedicated to her late husband; "Iris," "Eudora," "Aegle and the Elf," a fantasy; "Sir Rao," "The Inca Princess," "Tisayac of the Yosemite," "Legend Lemone," and many others. Mrs. Toland leaves a son, Hugo Toland, who is now about twenty-nine years of age, and is an actor of promise. He made his professional debut with Modjeska in Feb., 1889, and is this season a member of the E. M. and Joseph Holland company.

Ed Clifford, a well-known actor, died suddenly from heart failure at his home in Schraalenburg, N. J., on Tuesday morning, Dec. 3. The deceased was fifty years of age, and had been upon the stage for many years. His first appearance was made with McVicker's stock company in Chicago. The Monday night previous to his death he played in A Bowery Girl company at the Grand Opera House in this city, of which company he had been a member since its formation. He had also filled engagements in recent years with Manager Harry Williams' Blue and Gray company, Wai's of New York, Marie Hubert Fronman, and Marie Prescott. Mr. Clifford was a member of Myrtle Wreath Lodge, No. 31, K. of P., this city, and his funeral, which took place Thursday, the 5th inst., from his house, was attended by many of the members of the lodge and nearly all of the members of A Bowery Girl company.

By the death in England, on Oct. 27, of Harry Payne, there passed away the last of a great family of pantomimists. His father, W. H. Payne, got his schooling under Joseph Grimaldi, the greatest clown in the history of the stage. Harry Payne claimed to hold the true Grimaldi traditions, which he learned from his father. His first success was at Covent Garden, where he played harlequin to the clown of Richard Flexmore. His father and his brother Fred were also in the cast. Flexmore was then very ill, and it was not long before Harry Payne succeeded him. His reputation in England was widespread, and up to two years ago, at the age of sixty-two, he played clown in the harlequinade of Sir Augustus Harris' Drury Lane pantomimes. On the walls of the room in which he died were hung rare water-colors of the old pantomimes. Near him was an excellent likeness of his idol, Grimaldi, and portraits of the most famous clowns who had preceded him on the stage.

Judge John S. Langrish, politician, journalist and veteran actor and theatre manager, died at Wardner, Idaho, on Dec. 1. The deceased was born in Ireland in 1830 and came to this country when a boy. After engaging in newspaper work in New York, he went to Denver in 1860, where he built a theatre, which remained the chief place of amusement there until 1871, when it was burned. A theatre he afterwards leased in Chicago was also burned. Subsequently he built another theatre in Helena, Mont., and followed the stage until 1884, appearing on the boards of every play house on the South Pacific Coast. After his retirement from the stage, he became editor of the Wardner *News*, State Senator and Justice of the Peace. He married Jeannette, a great granddaughter of Ethan Allen and a clever actress.

George Augustus Sala, the noted journalist who died at Brighton, England, on Dec. 7th, was the author of a number of plays. He was of Italian parentage, and was born in London, in 1828. When fourteen years old he was apprenticed to Carl Schiller, a miniature painter, and two years later he was made assistant painter to Beverley at the Princess Theatre. Early in the fifties he wrote a pantomime which was produced under Charles Kean. About this time he also translated The Corsican Brothers for the Surrey Theatre. In 1869 he wrote a burlesque that was brought out at the Gaiety Theatre. He was an intimate friend of John Brougham and the elder Sothern, and had an exclusive acquaintance among the theatrical notabilities of to-day.

Blanche Thorne (Mrs. David C. Johnson), a well-known actress who had not been seen on the stage for some years, died in this city on Nov. 25, of pneumonia. Miss Thorne was thirty-four years old and belonged to the well-known family of actors. She was a daughter of William H. Thorne, a granddaughter of Charles R. Thorne, Sr., a niece of Charles and Edwin Thorne, and a niece of William A. Mestayer. She made her first appearance on the stage in San Francisco in 1879. She came to New York in 1885, returned to California in the same year, and performed in The Shaughran. Later she was seen in New York at Niblo's Theatre, in a piece called The Seven Ravens. Her husband is a member of the firm of Appleby and Johnson, of this city.

Henry Tower, of the Bostonian opera company, died at Lakewood, N. J., on Friday, Nov. 29, aged twenty years. Young Tower, who had been assistant business manager of the Bostonians, was a son of the late Henry Tower, at one time a member of the old Boston Ideals and later of the Bostonians. His mother, professionally known as Florence Reade, was also a member of those organizations, and is at present with the Camille D'Arville Opera company. Young Tower had an extensive acquaintance among theatrical people, and was possessed of much business capacity. He was buried in the family lot at Walnut Hill, Boston, Mass.

William Newkirk, assistant advertising agent of the Bon Ton Theatre, Jersey City, died in hospital in that city on Nov. 26, of cancer of the stomach. He was taken sick on Nov. 17, and sent to the hospital, where an operation was performed, from the results of which Mr. Newkirk died, at the age of twenty-one years. The attaches of the Bon Ton sent a floral piece, and attended the funeral on Sunday.

E. S. Laurie, a well-known actor and manager, died on Nov. 26 in Bakersfield, Cal., of consumption. He had been connected with the stage since his sixteenth year, and had played in support of Edwin Booth, Warde and James, and Robert McWade. Four years ago he went to the coast for his health. He was thirty-four years old and leaves a wife and child.

Charles W. Luckett, an usher at the Academy of Music at Washington, D. C., died on Nov. 25 of quick consumption. He was twenty-two years of age and was connected with the Academy for upwards of four years. The pallbearers at the funeral were ushers from the different Washington theatres.

Mrs. Carson W. Clarke died in this city early in November and was buried in Greenwood Cemetery. She was the widow of Carson W. Clarke, an old-time favorite actor at Barnum's Museum. She was never on the stage, but was the mother of Henry E., William H. and Edwin Forrest Clarke.

Ned Thomas, the comedian, died on Nov. 30 after a short illness. He was a member of the Old Kentucky company, and was born in 1850. His body will be taken to Smyrna, Del.

Nellie McGrane died of quick consumption at her residence in this city, on Nov. 30. She was with the Hanlons for six years, but since her marriage five years ago had not appeared professionally.

Mrs. E. Smith, mother of Laura Bennett, of the Nellie McHenry company, died in Brooklyn on Nov. 29.

Mrs. Lon M. Reeves, formerly Rose Dean, a sister of Tunis F. Dean, of Baltimore, died on Nov. 29.

## SAN FRANCISCO.

The great football struggle is about over, and other branches of amusement will now receive some consideration.

Herrmann the Great has been mystifying large audiences at the California. His entertainment is similar in many respects to that given when he was last here. Next week will be his last. Robert Downing and Eugene Blair follow.

Dixey has made an unmistakable hit in The Lottery of Love at the Columbia. He has around him a very fair co. As Adolpheus Doudelot he is superb. His extreme naturalness and familiarity with comedy characterizes his interpretation. Tom Kierns has an enjoyable part as Buttercorn, and it is the best I have ever seen him do. Hugh Fo'd as Sam Merrimac, the old sea captain, is a trifle overdone. Margaret Craven is charming as Josephine, dressing delightfully and acting with genuine comedy inspiration. Pauline French, a debutant, was a surprise. Her impersonation of Diana, the first wife, demonstrated clearly that she had not made a mistake in choosing the stage as her vocation. She is a tall, stately girl and beautiful. The production was all that could be desired. Next attraction, Joe Cawthorne in A Fool for Luck.

Roger La Honte has been the bill at the Grand, and while it lacks the customary scenic and mechanical effects, it is sensational enough to please the Southsiders. Business has been good. Eugene Moore and little Gertie Carlisle will appear in The Burglar next week. Milton and Dollie Nobles to follow.

Leonard Grover revived Cad, the Tomboy, at the Alcazar, and it is wonderful how marvelously well the play continues in popular favor. The success is mainly due to the indefatigable efforts of Leonard Grover, Jr., and Gracie Plaisted. Next week The Governor will be produced.

The Lucky Star has been doing a very fair business at the Tivoli, but will be replaced by The Mikado next Monday.

The James M. Ward co. will soon start on the road.

Ed. V. Giroux, advance for Joe Cawthorne, has been doing some very efficient advertising since he arrived. The town is billed like a circus.

The Columbia School of Dramatic Art will give its next public performance 12.

Manager Walter Morosco and his son Leslie left last night for a tour of the world. The management of the Grand will continue in the hands of Harry Morosco.

John E. Nash's suit for unpaid salary and breach of contract ended this week and the court rendered a verdict in favor of the well-known stage-manager for $360 and interest from July 2.

Manager Fred A. Cooper, of the Burbank Theatre, Los Angeles, is with us. He reports the Frawley season an immense success.

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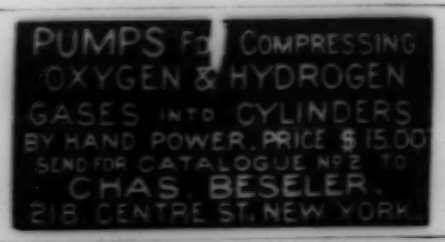


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